Roland

GENERAL MIDI2 GS SMF LYRICS

DIGITAL INTELLIGENT PIANO

KR-277

Owner's Manual

Before using this unit, carefully read the sections entitled: "IMPORTANT SAFETY INSTRUCTIONS" (Owner's manual p. 2), "USING THE UNIT SAFELY" (Owner's manual p. 3), and "IMPORTANT NOTES" (Owner's manual p. 4). These sections provide important information concerning the proper operation of the unit. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, Owner's manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

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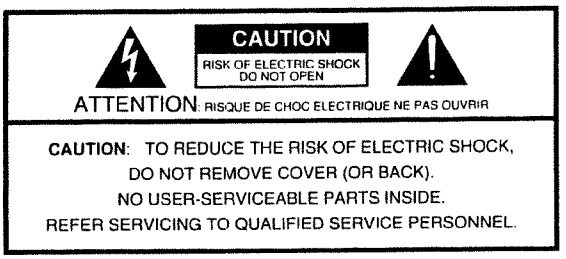

CAUTION
RISK OF ELECTRIC SHOCK
DO NOT OPEN
ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR
CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK,
DO NOT REMOVE COVER (OR BACK).
NO USER-SERVICEABLE PARTS INSIDE.
REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS.

IMPORTANT SAFETY INSTRUCTIONS
SAVE THESE INSTRUCTIONS

WARNING - When using electric products, basic precautions should always be followed, including the following:

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with a damp cloth.
7. Do not block any of the ventilation openings. Install in accordance with the manufacturers instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. When the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Use only with a cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

13. Unplug this apparatus during lightning storms or when unused for long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

For the U.K.

IMPORTANT: THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.

BLUE: NEUTRAL
BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.
The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.
Under no circumstances must either of the above wires be connected to the earth terminal of a three pin plug.

USING THE UNIT SAFELY

INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About ⚠WARNING and ⚠CAUTION Notices

⚠WARNING	Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly.
⚠CAUTION	Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly. * Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets.

About the Symbols

⚠	The △ symbol alerts the user to important instructions or warnings.The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger.
⃠	The ⃠ symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled.
●	The ● symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet.

ALWAYS OBSERVE THE FOLLOWING

⚠WARNING

- Before using this unit, make sure to read the instructions below, and the Owner's Manual.
- Do not open or perform any internal modifications on the unit.
- Make sure you always have the unit placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces.
- Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards!
- This unit, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist.
- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the unit.
- Protect the unit from strong impact. (Do not drop it!)
- Do not force the unit's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords-the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.
- Before using the unit in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

⚠CAUTION

- Always grasp only the plug on the power-supply cord when plugging into, or unplugging from, an outlet or this unit.
- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.
- Never climb on top of, nor place heavy objects on the unit.
- Never handle the power cord or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit.
- If you need to move the instrument, take note of the precautions listed below. At least two persons are required to safely lift and move the unit. It should be handled carefully, all the while keeping it level. Make sure to have a firm grip, to protect yourself from injury and the instrument from damage.
  - Check to make sure the screw securing the unit to the stand have not become loose. Fasten them again securely whenever you notice any loosening.
  - Disconnect the power cord.
  - Disconnect all cords coming from external devices.
  - Raise the adjusters on the stand.
  - Close the lid.
  - Fold down the music stand.
- Before cleaning the unit, turn off the power and unplug the power cord from the outlet (p. 4).
- Whenever you suspect the possibility of lightning in your area, pull the plug on the power cord out of the outlet.
- Be careful when opening/closing the lid so you do not get your fingers pinched (p. 16). Adult supervision is recommended whenever small children use the unit.

Important Notes

In addition to the items listed under "IMPORTANT SAFETY INSTRUCTIONS" and "USING THE UNIT SAFELY" on pages 2 and 3, please read and observe the following:

Power Supply

- Do not use this unit on the same power circuit with any device that will generate line noise (such as an electric motor or variable lighting system).
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.

Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Observe the following when using the unit's floppy disk drive. For further details, refer to "Before Using Floppy Disks".
  - Do not place the unit near devices that produce a strong magnetic field (e.g., loudspeakers).
  - Install the unit on a solid, level surface.
  - Do not move the unit or subject it to vibration while the drive is operating.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- To avoid possible breakdown, do not use the unit in a wet area, such as an area exposed to rain or other moisture.

Maintenance

- For everyday cleaning wipe the unit with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

Additional Precautions

- Unfortunately, it may be impossible to restore the contents of data that was stored on a floppy disk once it has been lost. Roland Corporation assumes no liability concerning such loss of data.
- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- A small amount of noise may be heard from the display during normal operation.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- A small amount of heat will radiate from the unit during normal operation.
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.
- Do not pull the music stand too far forward when setting/releasing its latches.
- Do not allow objects to remain on top of the keyboard. This can be the cause of malfunction, such as keys ceasing to produce sound.
- Use a cable from Roland to make the connection. If using some other make of connection cable, please note the following precautions.
  - Some connection cables contain resistors. Do not use cables that incorporate resistors for connecting to this unit. The use of such cables can cause the sound level to be extremely low, or impossible to hear. For information on cable specifications, contact the manufacturer of the cable.

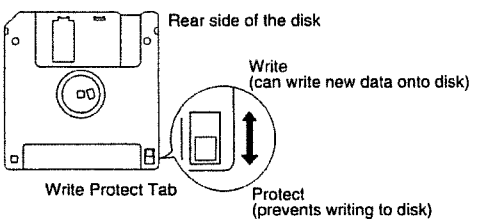
Before Using Floppy Disks

Handling the Floppy Disk Drive

- Install the unit on a solid, level surface in an area free from vibration.
- Avoid using the unit immediately after it has been moved to a location with a level of humidity that is greatly different than its former location. Rapid changes in the environment can cause condensation to form inside the drive, which will adversely affect the operation of the drive and/or damage floppy disks. When the unit has been moved, allow it to become accustomed to the new environment (allow a few hours) before operating it.
- To insert a disk, push it gently but firmly into the drive—it will click into place. To remove a disk, press the EJECT button firmly. Do not use excessive force to remove a disk which is lodged in the drive.
- Never eject a disk while reading or writing is in progress, since that can damage the magnetic surface of the disk, rendering it unusable. (The disk drive's indicator will light up at full brightness when the drive is busy reading or writing data. Ordinarily, the indicator will be less brightly lighted, or be extinguished.)
- Remove any disk from the drive before powering up or down.
- To prevent damage to the disk drive's heads, always try to hold the floppy disk in a level position (not tilted in any direction) while inserting it into the drive. Push it in firmly, but gently. Never use excessive force.
- To avoid the risk of malfunction and/or damage, insert only floppy disks into the disk drive. Never insert any other type of disk. Avoid getting paper clips, coins, or any other foreign objects inside the drive.

Handling Floppy Disks

- Floppy disks contain a plastic disk with a thin coating of magnetic storage medium. Microscopic precision is required to enable storage of large amounts of data on such a small surface area. To preserve their integrity, please observe the following when handling floppy disks:
  - Never touch the magnetic medium inside the disk.
  - Do not use or store floppy disks in dirty or dusty areas.
  - Do not subject floppy disks to temperature extremes (e.g., direct sunlight in an enclosed vehicle). Recommended temperature range: 10 to 50° C (50 to 122° F).
  - Do not expose floppy disks to strong magnetic fields, such as those generated by loudspeakers.
- Floppy disks have a "write protect" tab which can protect the disk from accidental erasure. It is recommended that the tab be kept in the PROTECT position, and moved to the WRITE position only when you wish to write new data onto the disk.



- The identification label should be firmly affixed to the disk. Should the label come loose while the disk is in the drive, it may be difficult to remove the disk.
- Store all disks in a safe place to avoid damaging them, and to protect them from dust, dirt, and other hazards. By using a dirty or dust-ridden disk, you risk damaging the disk, as well as causing the disk drive to malfunction.
- Disks containing performance data for this unit should always be locked (have their write protect tab slid to the "Protect" position) before you insert them into the drive on some other unit (except the PR-300, or a product in the HP-G, MT, KR, or Atelier families), or into a computer's drive. Otherwise (if the write protect tab remains in the "Write" position), when you perform any disk operations using the other device's disk drive (such as checking the contents of the disk, or loading data), you risk rendering the disk unreadable by this unit's disk drive.

What You Can Do with the KR-277

Thank you, and congratulations on your choice of the Roland KR-277 digital piano. The KR-277's easy-to-operate keyboard, and automatic accompaniment makes it truly enjoyable to play. In order to enjoy reliable performance from your new keyboard for many years to come, please take the time to read through this manual in its entirety.

One-Touch Setup Buttons

By pressing the One Touch Program button you can instantly make the optimal settings for piano and organ performances (pages 20 to 21).

Add Lively Orchestra and Band Accompaniments to Your Performances Automatically

The KR-277 features automatic accompaniment function as well as a rich array of built-in Music styles (page 24).

Play with a Wide Variety of Instrument Sounds

The KR-277 comes with more than 430 different onboard instrument sounds (page 44).

Enjoy Authentic Piano Performances

With the Roland KR-277, you can enjoy realistic piano performances with high-quality concert grand piano tone and authentic hammer action keyboard.

Simple Operation Makes It Easy to Record Your Own Performances

Five track buttons can be used like a tape recorder to record what you play (page 30).

Make Your Own Authentic Ensemble Songs

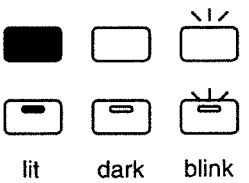
The KR-277 comes with a wide array of recording and editing functions (pages 69, 89).

Making Use of Commercially Available Music Files for Listening or Lessons

The KR-277 has a built-in disk drive (pages 35 and 40).

About the Symbols Used in This Manual

- Button names, such as the [Song] button and Reset [|◄] buttons, are enclosed in square brackets ([ ]).
- The various states of a button's indication – on, off, or blinking – are illustrated as follows.



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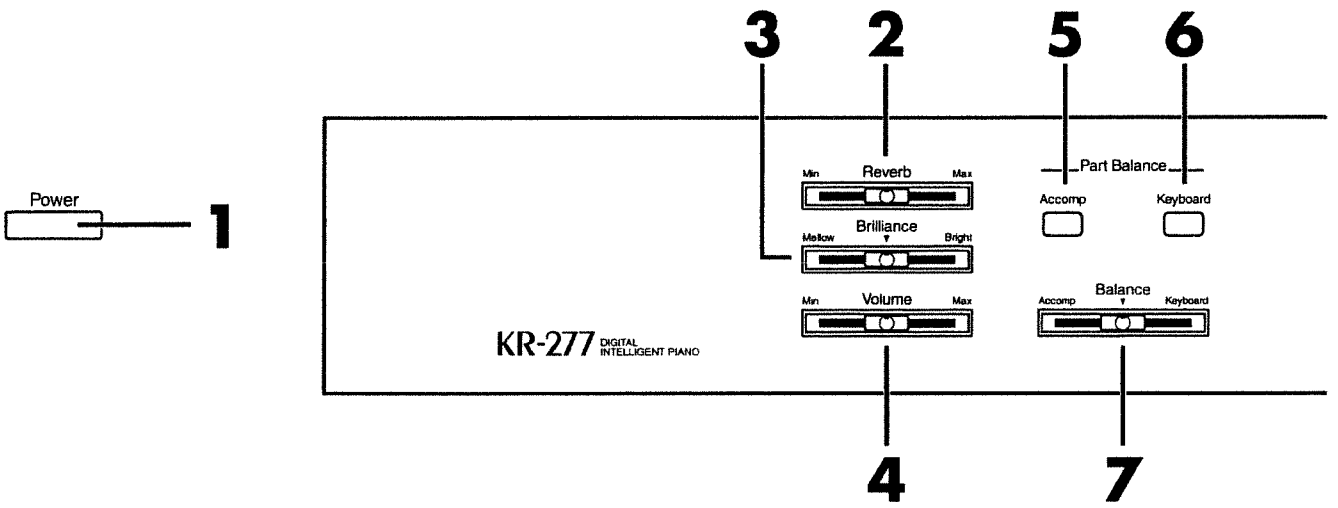
Starting Out

Button Names and Functions



1 [Power] Switch
Used to switch the power on and off (page 17).

2 [Reverb] Slider
Used to adjust the amount of reverb (lingering reverberations; page 46).

3 [Brilliance] Slider
Adjusts the sound's brightness (page 19).

4 [Volume] Slider
Adjusts the overall volume (page 19).

5 [Accomp] Button
Adjusts the volume of each Automatic Accompaniment Part that is played (page 105).

6 [Keyboard] Button
Adjusts the volume of percussion or effect sounds played with the keyboard, the volume of the upper or lower keyboard section, and the volume during Layer Play (page 105).

7 [Balance] Slider
Adjusts the balance between music played on the keyboard versus the sound from songs and accompaniments (page 27).

8 [Demo] Button
Pressed to play demos of the KR-277's built-in Tones and Music Styles (page 19).

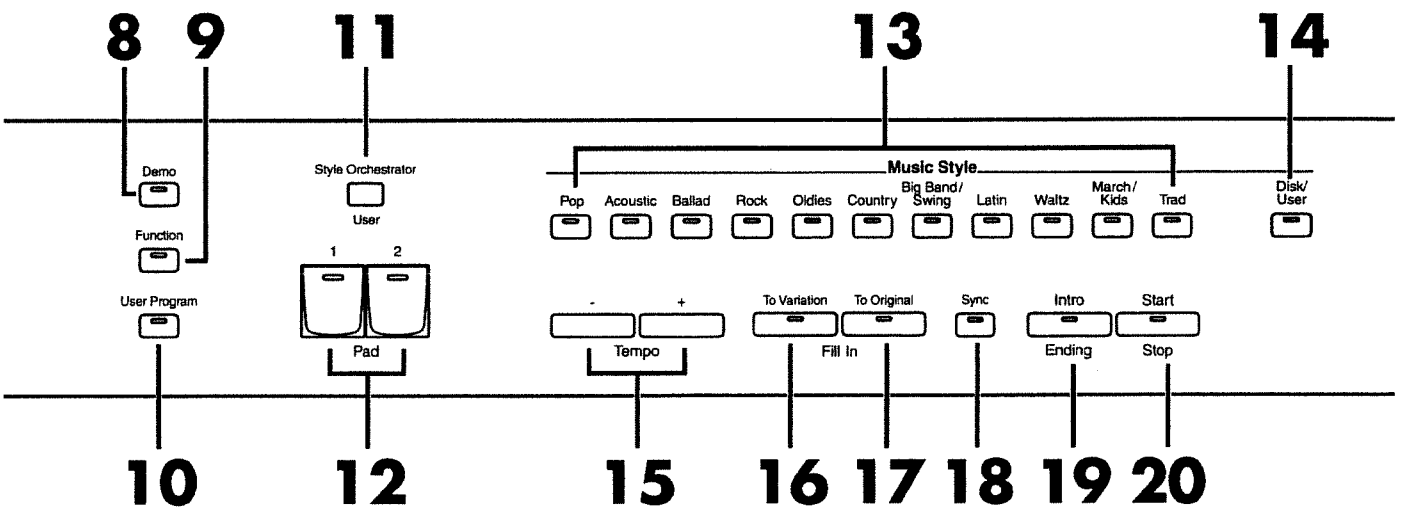
9 [Function] Button
Pressed to access a variety of play-related functions (page 112 to 122).

10 [User Program] Button
This saves the presently selected functions and button statuses. It can also call up settings that have been saved (page 110).

11 [Style Orchestrator] Button
This toggles the operation of the Pad [1] and Pad [2] buttons, as follows.

- Changes the arrangement type for automatic accompaniment (page 59).
- Used as a Pad button to which various functions have been assigned (page 108).

12 Pad [1] and Pad [2] Buttons
A variety of functions can be assigned to these buttons (page 108).



13 Style Buttons
These are called Style buttons. They're used to select built-in Music Styles (page 53).
[Pop]
[Acoustic]
[Ballad]
[Rock]
[Oldies]
[Country]
[Big Band/Swing]
[Latin]
[Waltz]
[March/Kids]
[Trad]

14 [Disk/User] button
Used to select a Music Style on the included Music Style disk (page 55), or to choose a User Style that you've made yourself (page 106).

15 Tempo [-] and [+] Buttons
These adjust the tempo of Automatic Accompaniment (page 25).
Press [-] and [+] at the same time to return to the original tempo.

16 [To Variation] Button
This inserts a fill-in in an Automatic Accompaniment and changes to the Variation accompaniment pattern (page 26, 59).

17 [To Original] Button
This inserts a fill-in in an Automatic Accompaniment and changes to the Original accompaniment pattern (page 26, 59).

18 [Sync] Button
When this button has been pressed, Automatic Accompaniment starts at the same time when you play the Lower section of the keyboard (page 56).

19 [Intro/Ending] Button
This plays an intro or ending during Automatic Accompaniment (page 26).

20 [Start/Stop] Button
This starts and stops Automatic Accompaniment (page 57).

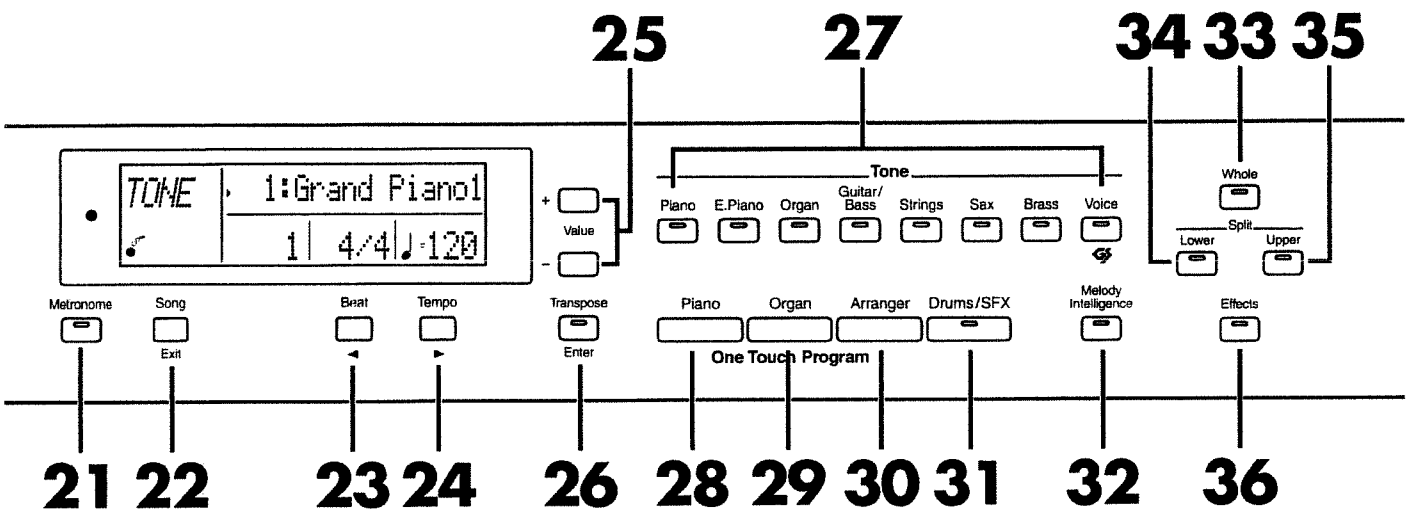
21 [Metronome] Button
This activates the built-in metronome (page 28).

22 [Song] Button
Used to select a song (page 41).
The screen returns to its original display.

23 [Beat◄] Button
This changes the beat (page 28). This moves the on-screen " ▸ " and " ▬ " cursors.

24 [Tempo►] Button
Used to adjust the tempo of the song or the metronome (page 29, 66).
This moves the on-screen " ▸ " and " ▬ " cursors.

Starting Out



25 Value [+] and [-] Buttons
These are used to change the values for various settings. Press [+] and [-] at the same time to return to the original value.

26 [Transpose] Button
This transposes the keyboard's pitch (page 51). Additionally, it is used as the button executing a variety of functions.

27 Tone Buttons
These eight buttons are called Tone buttons. They are used to choose the kinds of sounds (Tone Groups) played by the keyboard (page 44).
[Piano]
[E.Piano]
[Organ]
[Guitar/Bass]
[Strings]
[Sax]
[Brass]
[Voice]

28 One Touch Program [Piano] Button
This changes the keyboard to a piano sound and makes the optimal settings for a piano performance (page 20).

29 One Touch Program [Organ] Button
This changes the keyboard to an organ sound and makes the optimal settings for an organ performance (page 21).

30 One Touch Program [Arranger] Button
This makes the optimal settings for playing with Automatic Accompaniment (page 24).

31 [Drums/SFX] Button
This changes the keyboard to play percussion and effect sounds (page 23).

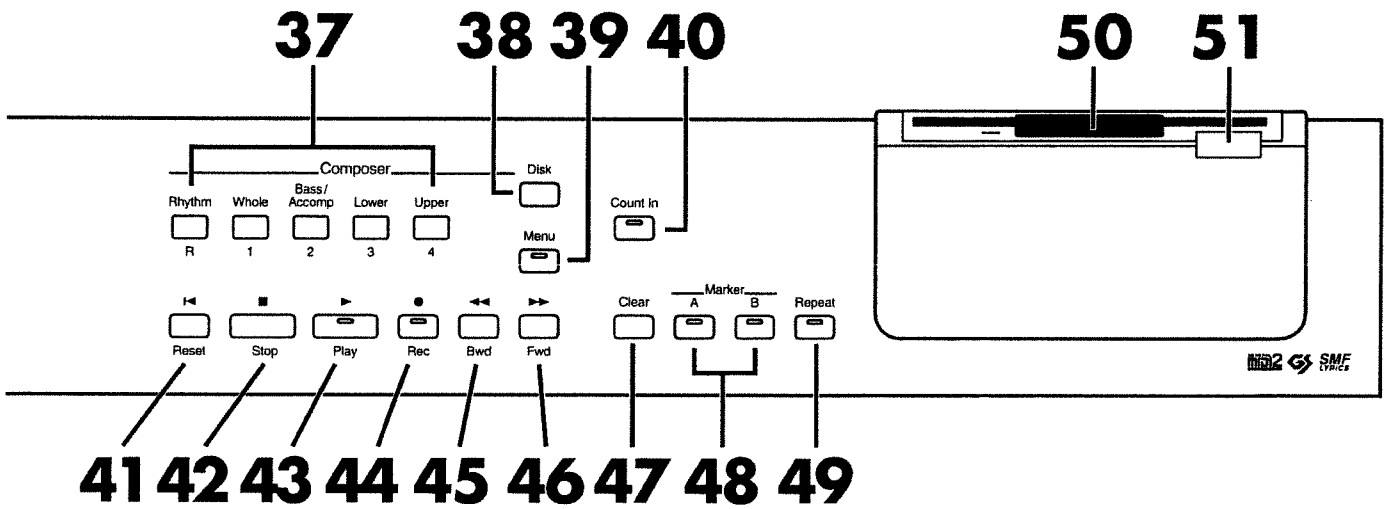
32 [Melody Intelligence] Button
This adds harmony to the sounds played with the keyboard (page 60).

33 [Whole] Button
Used to make the setting so that the entire keyboard plays one type of sound (page 50).

34 Split [Lower] Button
Splits the keyboard into Upper and Lower sections. You can also choose the sound played by the Lower section (page 48).

35 Split [Upper] Button
Splits the keyboard into Upper and Lower sections. You can also choose the sound played by the Upper section (page 48).

36 [Effects] Button
Applies various effects to the sounds played with the keyboard (page 46).



37 Track Buttons
These are used to play back individual instrument parts of a song, or to record your own performances (page 30, 68).
The KR-277 has these five Track buttons.
[Rhythm]
[Whole]
[Bass/Accomp]
[Lower]
[Upper]

38 [Disk] Button
This can be used to make settings for the disk drive, such as saving a recorded tune on floppy disk (p36 to 40).

39 [Menu] Button
You can use this to choose recording and editing functions.

40 [Count In] Button
This plays an audible count before playing back a song (page 67).

41 Reset [⏮] Button
This resets the position from which playback will begin to the start of the song (page 62).

42 Stop [■] Button
Pressed to stop playback or recording.

43 Play [▶] Button
Pressed to start playback or recording.

44 Rec [●] Button
Pressed to put the piano in the state in which it is ready and waiting for recording to begin (page 30, 70).

45 Bwd [◀◀] Button
Pressed to rewind the song (page 62).

46 Fwd [▶▶] Button
Pressed to fast-forward through the song (page 62).

47 [Clear] Button
This erases any markers (page 64).

48 Marker Buttons
There are two Marker buttons: [A] and [B].
These place markers in a tune to mark the positions where playback starts (page 63).

49 [Repeat] Button
Used to repeatedly play a single tune or a range specified by the A and B markers (page 64).

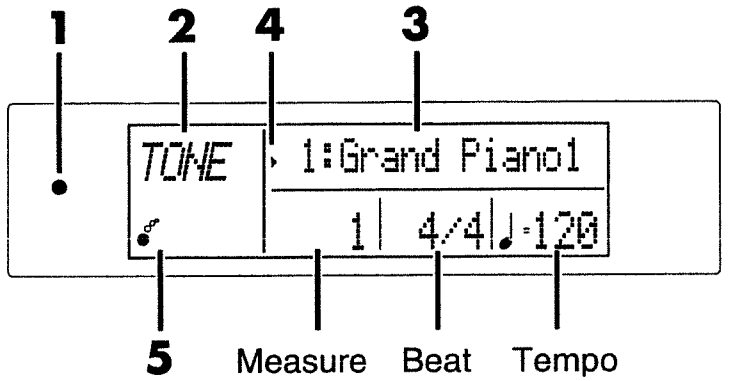
50 Disk Drive
Used to play back, or save a tune on a floppy disk inserted in the disk drive (page 35).

51 Eject Button
Pressed to eject a floppy disk from the disk drive.

About the Screen

■ Basic Screen

When you turn on the power to the KR-277, the following screen appears.



If another screen appears, press the [Song] button a few times until you return to the basic screen.

1 Beat Indicator
This flashes in time with the beat of the accompaniment or the metronome.

2 The Left-hand Side of the Screen
The upper line of the screen will indicate either "TONE", "SONG", "LOWER", "UPPER" or "STYLE".
"TONE" is displayed when the KR-277 is powered up.

3 The Upper Portion of the Screen
This area shows the sound name, song name, or music style name etc.
When the power is turned on, "1: Grand Piano 1" (Tone number: Tone name) is displayed.

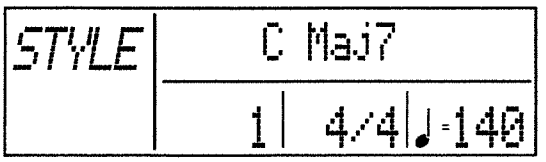
4 The Cursor
The symbols on the screen such as (▸) and (▬) are called cursor.
You can move the cursor with the [Beat ◄] and [Tempo ►] buttons.
You can change the value where the cursor is at using the Value [+] and [-] buttons.

5 The Bouncing Ball
The bouncing ball moves in time with the rhythm of the tune or the metronome.
A rhythm is often sensed as a series of points, but the ball moves in an arc to help establish a spatial sense for the rhythm.

MEMO *You can hide the bouncing ball.*
Check out "Hiding the Bouncing Ball" (page 121).

MEMO *If "E.00" or another number prefixed with an E appears on screen, take a look at "If This Message Appears On Screen" (page 129).*

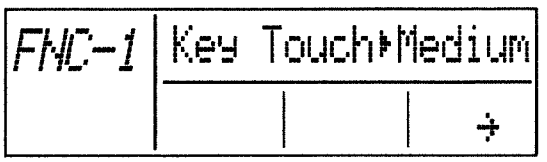
Chord Display Screen



■ Other Main Screens

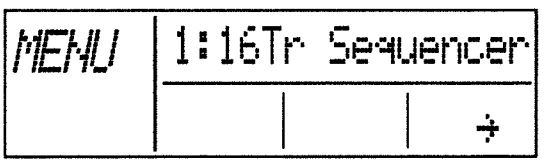
The Function Screen

This screen appears when you press the [Function] button.



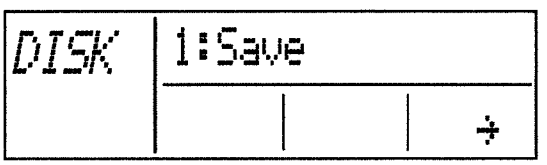
The Menu Screen

This screen appears when you press the [Menu] button.



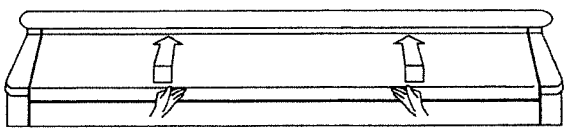
The Disk Screen

This screen appears when you press the [Disk] button.



Before You Start Playing

Opening and Closing the Lid



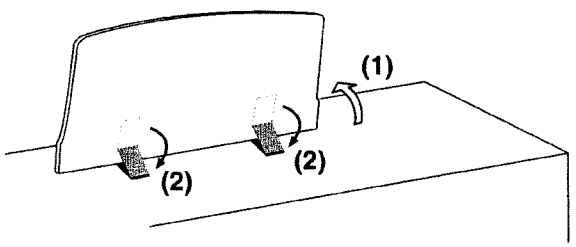
1. When opening the lid, use both hands to gently lift the lid and slide it inward.

2. To close it, slowly pull it to the front as far as it will go, then lower it gently.

NOTE

When opening and closing the lid, be careful not to let your fingers get caught.
Small children should use the KR-277 only under the supervision of an adult.
When moving the piano, for safety's sake be sure to close the lid first.

Setting Up the Music Stand

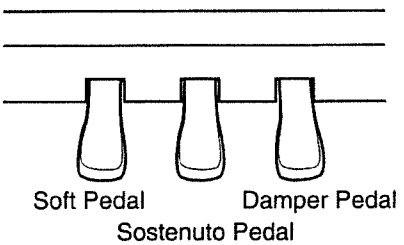


1. Gently stand the music stand upright, then secure it in place as shown in the figure.

2. When folding back the music stand, support it with one hand, fold back the supports, then gently lower the stand.

Pedals

When you press the One Touch Program [Piano] button (p. 20), these pedals will perform as shown below.



Soft Pedal
This pedal is used to make the sound softer.
Playing the keyboard while the soft pedal is depressed makes the sound softer than when played normally with the same force.

Sostenuto Pedal
When this pedal is depressed, reverberations are applied only to the keys being played at that time.

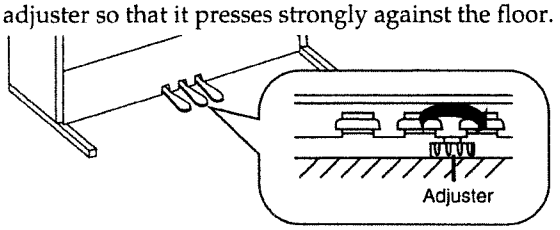
Damper Pedal
This pedal is used to add reverberations to the sound. While the damper pedal is depressed, played notes are held for a long time, even after you release the fingered keys on the keyboard.

MEMO

You can vary the amount of resonance applied when the damper pedal is depressed.
Check out "Adding a Variety of Effects to Sounds" (page 46).
You can assign other functions to the soft and sostenuto pedals. See "Assigning Functions to Buttons and Pedals" (page 108).

About the Adjuster
After you have moved this piano, or when you feel it is unstable, lower the adjuster at the bottom of the pedal board as follows:

- Lower the adjuster so that it is firmly in contact with the floor. If there is a gap between the adjuster and the floor, the unit may malfunction when the pedal is pressed. In particular when the instrument is placed on a carpeted floor, you must lower the adjuster so that it presses strongly against the floor.

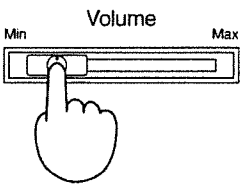


Switching the Power On and Off

Be sure to follow the steps below when turning the power on or off. If this is not done in the correct sequence, you risk causing a malfunction, or even blown speakers.

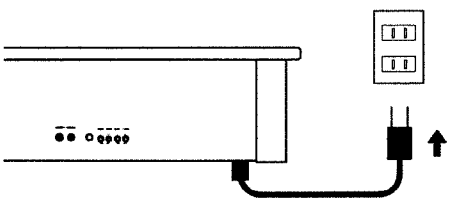
■ Turning On the Power

1. **Before you switch on the power, turn the volume down all the way by moving the [Volume] slider all the way to the left.**

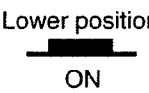


2. **Connect the included power cord to the AC inlet on the bottom of the piano.**

3. **Plug the power cord into an AC outlet.**



4. **Press the [Power] switch.**
After a few seconds, the unit becomes operable and playing the keyboard produces sound.



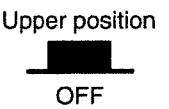
NOTE

- *This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.*
- *Be sure to use only the power cord supplied with the KR-277.*

■ Turning Off the Power

1. **Before you switch off the power, turn the volume down all the way by moving the [Volume] slider all the way to the left.**

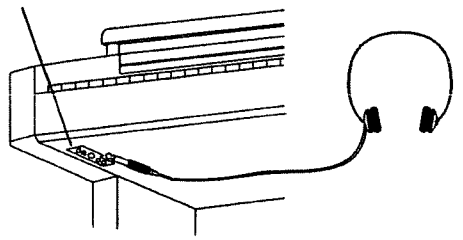
2. **Press the [Power] switch.**
The power is switched off.



Using Headphones

The KR-277 has two jacks for plugging in headphones. This means that two people can use headphones at the same time, which can be handy for keyboard lessons or playing duets.
This is also great for playing at night or when other people are around.

Phones x 2



1. Plug the headphones into either of the Phones jacks on the lower-left panel of the KR-277.

The sound from the built-in speakers stops. Now, sound is heard only through the headphones.

2. Use the [Volume] slider on the KR-277 to adjust the volume of the headphones.

MEMO

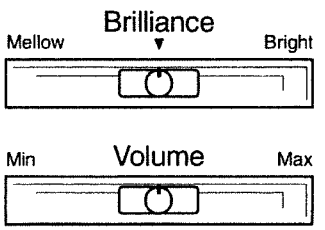
When purchasing a headphone, make sure you get stereo headphones.

Some Notes on Using Headphones

- To prevent damage to the cord, handle the headphones only by the headset or the plug.
- The headphones may be damaged if the volume is too high when they are plugged in.
  Lower the volume on the KR-277 before plugging in the headphones.
- To prevent possible auditory damage, loss of hearing, or damage to the headphones, the headphones should not be used at an excessively high volume.
  Use the headphones at a moderate volume level.

Chapter 1 Mastering the Basics

Adjusting the Sound Volume and Brilliance



Use the [Volume] slider to adjust the overall volume level.

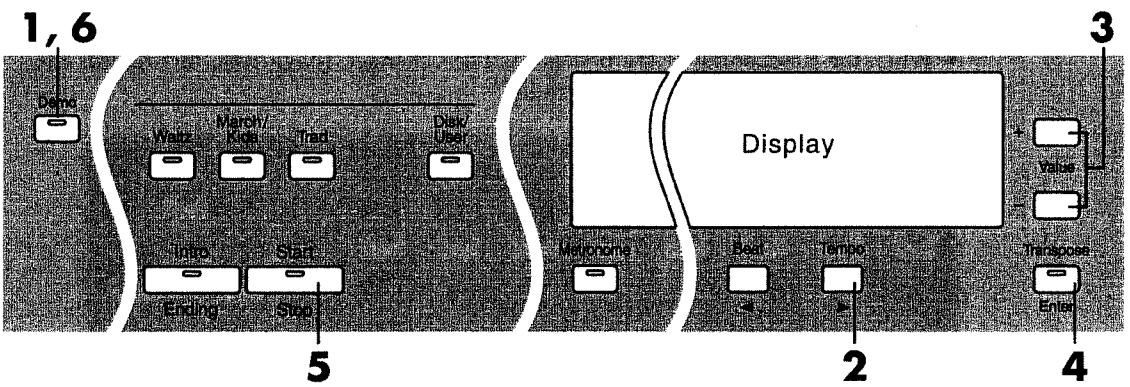
Move the slider to the right to increase the volume, or to the left to lower it.

Use the [Brilliance] slider to adjust the overall brilliance.

The sound becomes brighter as you move the slider to the right, and more subdued as you move it to the left.

An Introduction to the KR-277's Sounds and Songs—Demo Play

Perform the simple steps below to listen to demonstrations of the KR-277's built-in instrument sounds and Music Styles (accompaniment patterns for a variety of musical genres).



1. Press the [Demo] button and confirm that its indicator has lighted.

You can now choose a demo song that uses the KR-277's built-in instrument sounds. The name of the demo song appears in the upper portion of the screen.

2. Press the [Tempo ►] button once to display the screen for a Music Style demo performance.

Press the [Beat ◄] button once to display the screen for an instrument sound demo performance.

3. **Use the Value [+] and [-] buttons to choose a song name and style name.**

4. **Press the [Transpose] button to start the demo performance.**

When the selected demo performance finishes, the next demo performance starts.

5. **Press the [Start/Stop] button to stop the demo performance.**

You can also stop the demonstration by pressing the Stop [■] button.

6. **Press the [Demo] button again, extinguishing the indicator.**

MEMO *Check out the "Demo Song List" (page 143) for information such as the names of the composers of the demo songs.*

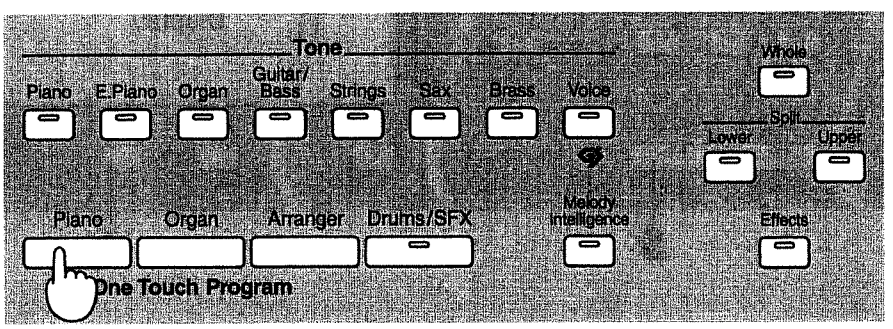
MEMO *For an explanation of how to change the tone that be sound from the keyboard, please refer to the "Playing a Wide Variety of Instrument Sound (page 44). For information on the Music Styles, take a look at the "Choosing a Music Style" (page 53).*

Playing the Keyboard Like a Piano—One-touch Piano

You can make the optimal settings for a piano performance at the touch of a single button.

Settings are made for the following situations.

- When the keyboard has been split into Upper and Lower sections, this returns the keyboard to a single section (page 48).
- When the functioning of the pedals has been changed (page 108), this returns the pedals to their usual functions (page 16).



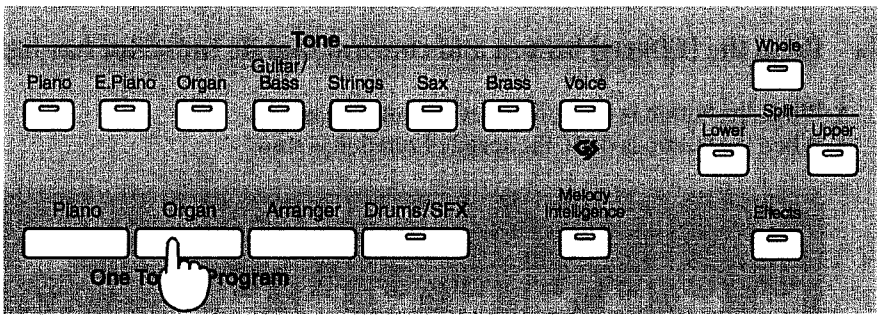
1. **Press the One Touch Program [Piano] button.**

Playing the keyboard now produces the "Grand Piano 1" sound.

MEMO *Other types of piano sound are also available for selection. You can also choose the sounds of a variety of other types of instruments. Check out "Playing a Wide Variety of Instrument Sounds" (page 44).*

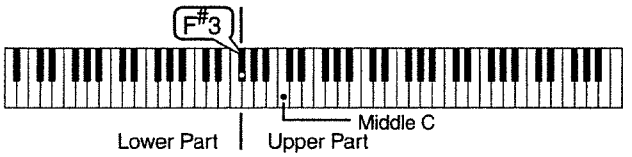
Playing the Keyboard Like an Organ—One-touch Organ

You can make the optimal settings for an organ performance at the touch of a single button.

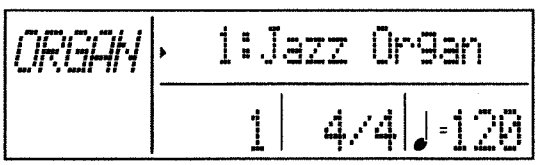


1. Press the One Touch Program [Organ] button.

The keyboard is split into Lower and Upper sections at the F#3 key.



When you play the keyboard now, the Upper part plays with the "Jazz Organ 1" sound, and the Lower part play with the "Lower Organ 1" sound.
The following screen appears.



2. Use the Value [+] and [-] buttons to change the organ sound.

Try playing the keyboard to make sure the sound is what you want.

3. Press the One Touch Program [Piano] button to make the keyboard a single, unsplit whole again.

Fingering the keyboard now produces a piano sound.

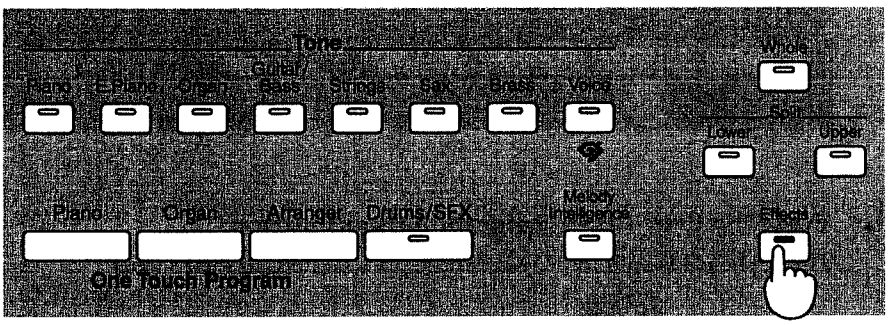
NOTE *The organ sound is saved in memory until you switch off the power. When you turn off the KR-277, the setting returns to "Jazz Organ 1" and "Lower Organ 1."*

■ Changing the Rotary Effect

The "Jazz Organ 1" sound has a rotary effect added to it.
Applying a rotary effect to the organ sound gives the same undulations you get with rotating speakers. You can vary the speed with which the speakers rotate.

1. Press the [Effects] button and confirm that its indicator has lighted.

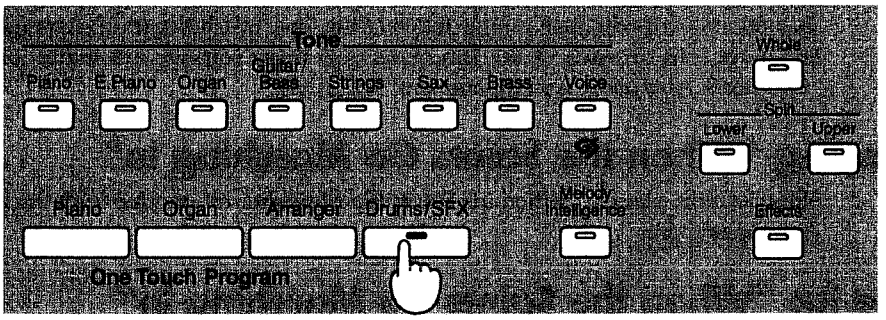
- When the button is lit up, the speed of rotation is fast.
- When the button is dark, the speed of rotation is slow.



MEMO *You can also apply a variety of effect to instrument sounds other than the organ. Check out "Adding a Variety of Effects to Sounds" (page 46).*

Playing Drums from the Keyboard

With the touch of a single button, you can use the keyboard to play percussion sounds or effects such as sirens and animal sounds.



1. Press the [Drums/SFX] button and confirm that its indicator has lighted.

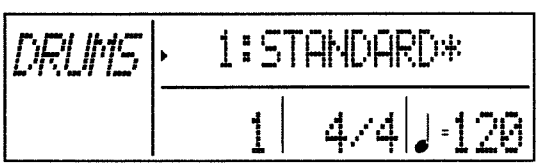
When you finger the keyboard now, each key plays a different percussion-instrument sound.

MEMO

Sets of percussion sounds, such as "STANDARD," are called "Drum Sets," while sets of sound effects are known as "SFX Sets."
Each drum set or SFX set contains a wide variety of percussive instrument sounds and sound effects, and each key plays a different sound.

2. Use the Value [+] and [-] buttons to change the type of drum or SFX set.

The type of drum set or SFX set is displayed on the upper portion of the screen.



3. Press the [Drums/SFX] button again to make the button indicator go dark.

Mutes out the drum set and SFX set notes.

MEMO

The combination of sounds assigned to the keyboard varies according to the drum set. Take a look at the "Drum/SFX Set List" (page 138).

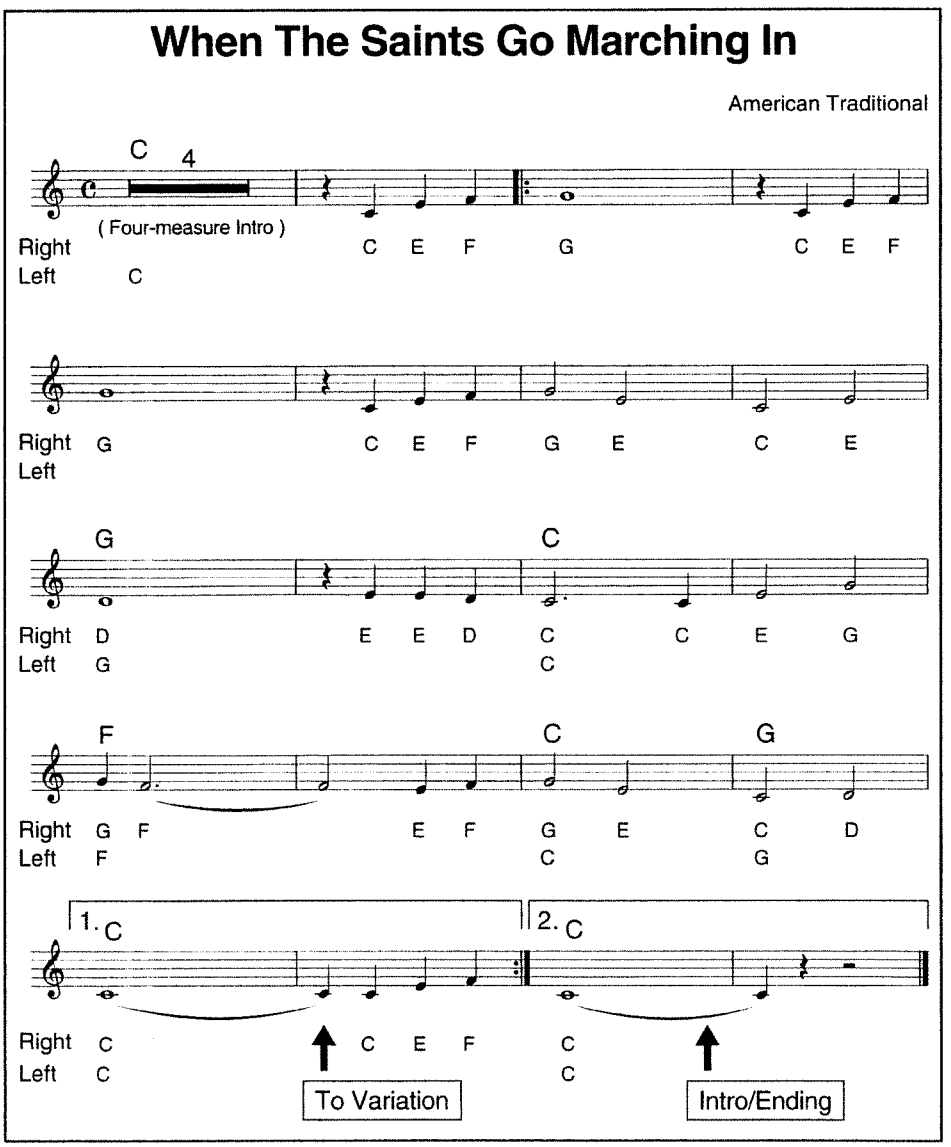
Playing with an Automatic Accompaniment—One-touch Arranger

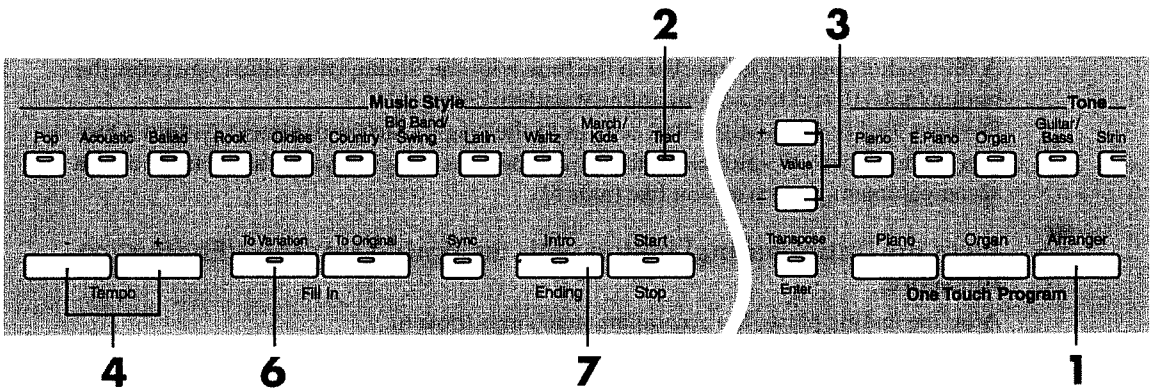
The KR-277 can automatically play orchestral and band parts in a variety of musical genres, so you can enjoy ensemble performances even when you're playing solo.
With the KR-277, you can make the optimal settings for playing Automatic Accompaniment with just a single touch of the One Touch Program [Arranger] button.
For more info on each of the functions that these settings are made for, refer to "Chapter 3 Automatic Accompaniment" (page 53).

■ Try Playing "When the Saints Go Marching In"

Now, let's try playing "When the Saints Go Marching In" in time with the Automatic Accompaniment.

The Score for "When the Saints Go Marching In"


When The Saints Go Marching In
American Traditional
C 4
(Four-measure Intro)
Right C E F G C E F
Left C
Right G C E F G E C E
Left
G C
Right D E E D C C E G
Left G C
F C G
Right G F E F G E C D
Left F C G
1. C 2. C
Right C C E F C
Left C C
To Variation
Intro/Ending



1. **Press the One Touch Program [Arranger] button.**

The keyboard is split into Lower and Upper sections at the F#3 key. The F#3 key is part of the Lower section of the keyboard.
Pressing the One Touch Program [Piano] button cancels the Automatic Accompaniment.

2. **Press the [Trad] button.**

This selects "Trad" as the Style Group.

3. **Use the Value [+] and [-] buttons to display "6:Dixieland" on the upper portion of the screen.**

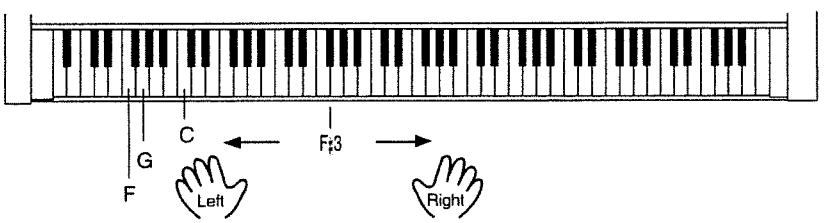
This selects "Dixieland" as the Music style (note 1).

4. **Use the Tempo [-] and [+] buttons to adjust the tempo (note 2).**

Press [-] and [+] at the same time to return to the Style's original tempo.

5. **On the keyboard, play C (do) in the figure below (note 3).**

First an four-bar intro is played, so when the intro finishes, follow the instructions on the score for the right-hand part and the left-hand part to play the tune.
Play the C, G, and F keys on the keyboard with the timings indicated for C, G, and F on the score for the left-hand part, as shown in the figure.



6. Press the [To Variation] button with the timing for "To Variation" on the score.

A fill-in (short phrase) is inserted in the tune with the timing with which you press the button (note 4), and the accompaniment pattern changes.
Pressing the [To Original] button returns to the original accompaniment pattern. Once you've familiarized yourself with the performance, try varying the timing for the accompaniment pattern as you like (note 5).

7. Press the [Intro/Ending] button with the timing for "Intro/Ending" on the score.

After the ending plays, the accompaniment stops (note 6).

Note 1

These accompaniment patterns in various musical genres are called "Music Styles." Changing the Music Style can completely alter the ambience of the performance.
For more about Music Styles, take a look at "Choosing a Music Style" (page 53) and the "Music Style List" (page 130).

Note 2

Press the [Tempo►] button at the bottom right of the screen, then use the Value [+] and [-] buttons to adjust the tempo.

Note 3

Playing one or two keys specifying a chord on the Lower section of the keyboard starts accompaniment for the chord.
Also, you don't need to keep fingering the chord until you play the next chord. After you finger the chord, you can just release the keyboard and get ready to play the next one.
For more information, take a look at "Playing Chords with Simple Fingering" (page 61). For more information about which chord gets played when you press a key, see the "Chord Fingering List" (page 132).

Note 4

A fill-in is added to the accompaniment using the timing with which you press the [To Variation] and [To Original] buttons.
This type of short phrase inserted at a juncture in the tune is called a "fill-in."
For more info, refer to "Adding Change to the Accompaniment" (page 59).

Note 5

The accompaniment is changes using the timing with which you press the [To Variation] and [To Original] buttons.
For more info, refer to "Adding Changes to the Accompaniment" (page 59).

Note 6

You can also start and stop accompaniment by pressing the [Start/Stop] button. For more info, refer to "Choosing How the Automatic Accompaniment Starts and Stops" (page56).

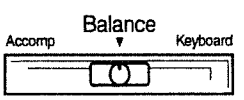
When you change the Music Style, an instrument sound that matches the ambience of the Music Style is automatically selected.

You can also change the setting to choose the instrument sound yourself. Check out "Changing the Settings for Automatic Accompaniment" (page 118).

Normally, the sound of the Upper section is automatically adjusted to the optimal pitch. You can change this setting, if you like. See "Shifting the Keyboard Pitch by One of More Octaves" (page 118).

■ Changing the Volume Balance for the Accompaniment and Keyboard

You can change the volume balance for the tune and Automatic Accompaniment and the notes played from the keyboard.



The volume of keyboard is decrease
The song and accompaniment volume is increase

The volume of keyboard is increase
The song and accompaniment volume is decrease

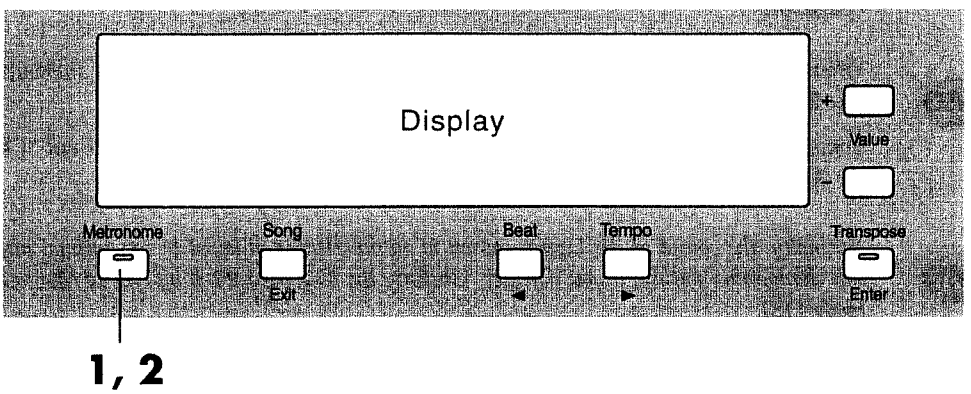
1. Use the [Balance] slider to change the volume balance.

When the slider is all the way to the left, no sound is heard when you finger the keyboard. You can usually leave the slider at the center position.

You can adjust the volume level for each Part of an Automatic Accompaniment that is played. For example, you can raise the rhythm volume while lowering the bass volume. Check out "Adjusting the Volume of Each Performance Part" (page 105). For more about performance Parts, take a look at "Choosing a Music Style" (page 53).

Using the Metronome

The KR-277 has a built-in Metronome function.
You can start or stop the metronome sound with just a single press of the [Metronome] button.
During playback of a song, or when performing with Automatic Accompaniment, the sound of the metronome keeps time with the beat of the tune or accompaniment.



1. Pressing the [Metronome] button starts the metronome's sound.

The [Metronome] button's indicator lights up.

2. Pressing the [Metronome] button again stops the metronome's sound.

The [Metronome] button's indicator goes dark.

■ Changing the Beat of the Metronome

1. Press the [Beat ◄] button.

The cursor (▸) moves to the middle of the lower portion of the screen.

2. Use the Value [+] and [-] buttons to choose the beat.

Display	Beat
2/2	2/2 time
0/4	Sounded only on the upbeat
2/4	2/4 time
3/4	3/4 time
4/4	4/4 time
5/4	5/4 time
6/4	6/4 time
7/4	7/4 time
3/8	3/8 time
6/8	6/8 time
9/8	9/8 time
12/8	12/8 time

3. Press the [Metronome] button to make the button's indicator lights up.

The metronome plays at the selected beat.

■ Changing the Tempo of the Metronome

1. Press the [Tempo ►] button.

The cursor (▸) moves to the right edge of the lower portion of the screen.

2. Use the Value [+] and [-] buttons to choose the tempo.

3. Press the [Metronome] button and confirm that its indicator has lighted.

The metronome plays at the tempo you've chosen.

MEMO *You can adjust the tempo using the Tempo [-] and [+] buttons.*

■ Adjusting the Volume of the Metronome

You can adjust the volume of the metronome to any of ten possible levels.

1. Hold down the [Metronome] button and use the Value [+] and [-] buttons to adjust the volume.

The setting is at "5" when the KR-277 is powered up.

MEMO *You can change the metronome pattern and the type of metronome sound. Take a look at "Changing the Metronome's Settings" (page 116).*

Recording a Performance

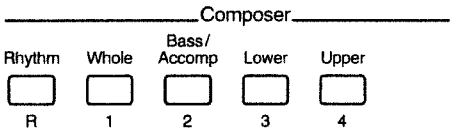
With the KR-277, you can use the five Track buttons to record a performance easily, or use recording functions like the 16-track Sequencer to create full-fledged ensemble songs.

MEMO *For an explanation of how to create an ensemble song, take a look at "Recording an Ensemble Tune – 16-Track Sequencer" (page 70).*

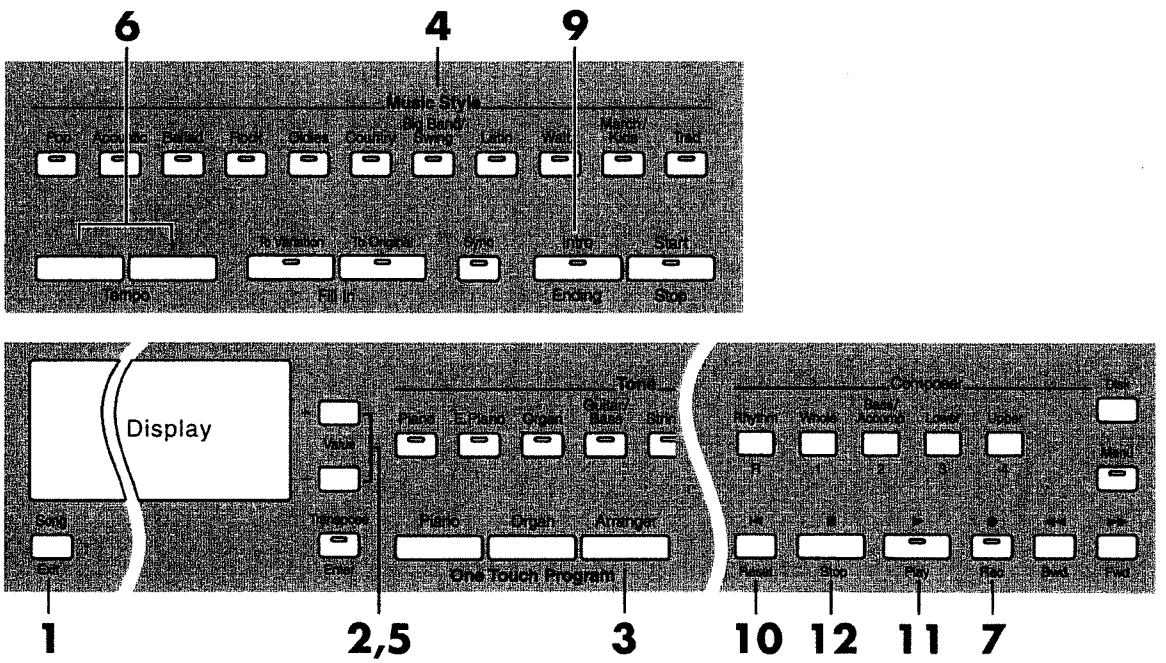
■ Recording a Performance with Automatic Accompaniment

Now, try using the Track buttons to record an Automatic Accompaniment performance.

The five buttons shown below are called Track buttons. A recorded performance is automatically assigned to a Track button.

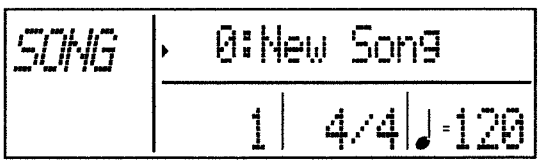


[Rhythm]	The Rhythm Part of an Automatic Accompaniment is recorded here. When a Tone set such as a drum set or an SFX set has been chosen, it is also recorded here.
[Whole]	When the Piano Style Arranger is active (page 61), your performance is recorded here.
[Bass/Accomp]	The Bass Part of an Automatic Accompaniment and the Accompaniment Part are recorded here.
[Lower]	What you play in the Lower section of the keyboard is recorded here.
[Upper]	What you play in the Upper section of the keyboard is recorded here.



1. **Press the [Song] button.**

2. **Press the Value [+] and [-] buttons at the same time to display "0:New Song" on the upper portion of the screen.**



If there is already a recorded performance, the screen will ask "Del OK?"
Please refer to "If the following screen appears" (page 34).

3. **Press the One Touch Program [Arranger] button (note 3).**

The KR-277 is now in standby for Automatic Accompaniment.

4. **Press the Style button to choose the group for the Music Style (see page 53).**

5. **Use the Value [+] and [-] buttons to choose a Music Style.**

6. **Use the Tempo [-] and [+] buttons to adjust the tempo.**

7. **Press the Rec [●] button.**

The KR-277 enters recording standby.

Press the Stop [■] button to stop recording.

8. **Specify the cord on the Lower-part of keyboard.**

When the intro for Automatic Accompaniment starts, recording is started at the same time.

9. **Press the [Intro/Ending] button.**

After the ending finishes playing, recording stops.
You can stop recording the Automatic Accompaniment performance without playing the ending by pressing the Stop [■] button or the [Start/Stop] button.

10. **Press the Reset [|◄] button.**

The position from which playback starts is reset so it is at the beginning of the recorded performance.

11. **Press the Play [►] button to playback the recorded performance.**

12. **Press the Stop [■] button to stop playback of the recorded performance.**

Pressing the Split [Lower] button during an Automatic Accompaniment performance allows you play the Lower section of the keyboard. When you do this, you hear the Tone chosen in "Changing the Tone of the Lower Section" under "Playing Different Tones with the Left and Right Hand—Split Play" (page 48).

A recorded performance disappears when the power is switched off. If you don't want to lose your recorded performance, save it on a floppy disk. For info on how to do this, take a look at "Saving Your Songs on Floppy Disk" (page 38).

Until a recorded performance is erased, you can't listen to other tunes.
Check out "Erasing a Recorded Song" (page 34).

You can change how recording is stopped when recording a performance with Automatic Accompaniment.
Check out "Changing How Recording Stops" (page 85).

Recording a performance without using Automatic Accompaniment

When a recording was made without pressing the One Touch Program [Arranger] button, your performance is recorded to the lowest-numbered of the five flashing Track buttons during recording standby. To start recording, press the Play [►] button. When recording starts, a two-measure count is sounded automatically.
If you are recording with Split (page 48) or Layer Play (page 45) active at this time, the Track button assignments are as follows.

Recording Layer Play
Recorded to the [Whole] button.

Recording Split Play
What you play with the left hand is recorded to the [Lower] button, and what you play with the right hand is recorded to the [Upper] button.

Recording when Layer Play has been changed to Split
What you play with the left hand is recorded to the [Lower] button, and the Layer performance that you play with the right hand is recorded to the [Upper] button.

■ Redoing a Recording

If you made a mistake in your performance during recording, you can re-record just a portion of the musical data in the track.

1. Press the Reset [|◄] button.

The position from which recording starts is reset so it is at the beginning of the song.

2. Press the Rec [●] button.

The KR-277 enters recording standby.
Press the Stop [■] button to stop recording.

3. Press the Track button for the track you want to record over.

The light for the selected Track button flashes.

When you select a Track button and record over a track that has already been recorded, the newly recorded performance occupies a position extending from the location where you started recording to where you stopped recording. If you want to erase a previous performance entirely before recording over it, take a look at "Erasing the Sound Recorded on a Track Button" (page 34).

4. Start recording.

If you redo a recording with Automatic Accompaniment, specify a chord in the left-hand section of the keyboard, or press the [Start/Stop] button. If you do not wish to use the Automatic Accompaniment, press the [Sync] button to make the indicator go dark, and then press the Play [►] button.

5. Stop recording.

Press the Stop [■] button. To record the ending over again, press the Intro/Ending [1] or [2] button.

6. Press the Reset [|◄] button.

The position from which playback starts is reset so it is at the beginning of the recorded performance.

7. Press the Play [►] button to play back the recorded performance.

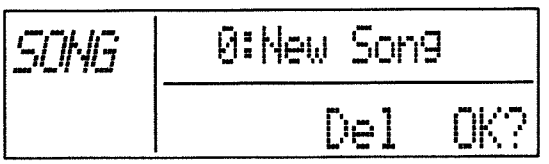
8. Press the Stop [■] button to stop playback of the recorded performance.

NOTE

The song tempo is determined when you first record. Even if you change the tempo to re-record individual tracks, the song will playback at the first-recorded tempo. To change the tempo of a recorded song, refer to "Changing a Song's Basic Tempo"(page 104) or "Composing a Song That Changes Tempo Partway Through" (page 81).

● If the following screen appears

If you've recorded a tune (see pages 30 and 70) or changed a song's basic settings (see page 75), the following screen appears when you try to choose another song.



Saving a song

1. Press the [Song] button to return to the basic screen.

Save the tune on a floppy disk.
For more information, take a look at "Saving Your Songs on Floppy Disk" (page 38).

Erasing a song

1. Press the [Transpose] button to erase a recorded performance, or a tune that has had its basic settings changed.

The display returns to the basic screen.

■ Erasing the Sound Recorded on a Track Button

You can erase the sound recorded on an individual Track button.

1. While holding down the Track button where the sound you want to erase is recorded, press the Rec [●] button.

The Track button's light goes dark, and the recorded sound is erased.

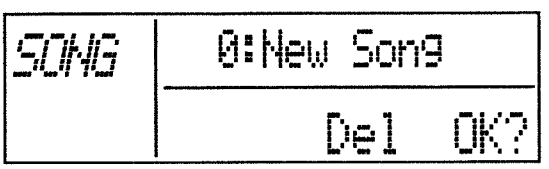
NOTE *You can't erase the settings for a song's basic tempo or beat.*

■ Erasing a Recorded Song

You can erase a song that's been recorded.

1. Hold down the [Song] button and press the Rec [●] button.

The [Transpose] button's indicator flashes and the following screen appears.



To cancel the operation, press the [Song] button.

2. Press the [Transpose] button to erase the recorded song.

Using the Disk Drive

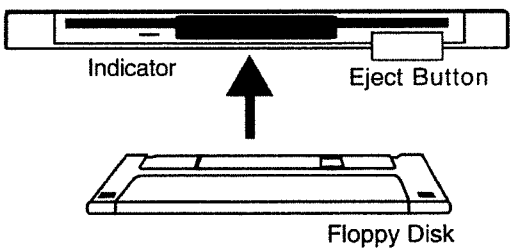
Here's where you can learn how to use the built-in disk drive on the KR-277 to save your recorded tunes on floppy disk, or listen to commercially available music files.

■ Inserting and Ejecting a Floppy Disk

NOTE *If you're using the disk drive for the first time, be sure to read the important notes on page 4.*

1. Hold the floppy disk face up, and push it into the disk drive until it clicks into place.

The disk drive is on the right side of the unit, above the keyboard.



NOTE *Never eject a disk while reading or writing is in progress, since that can damage the magnetic surface of the disk, rendering it unusable. (The disk drive's indicator will light up at full brightness when the drive is busy reading or writing data. Ordinarily, the indicator will be less brightly lighted, or be extinguished.)*

2. Press the Eject button.

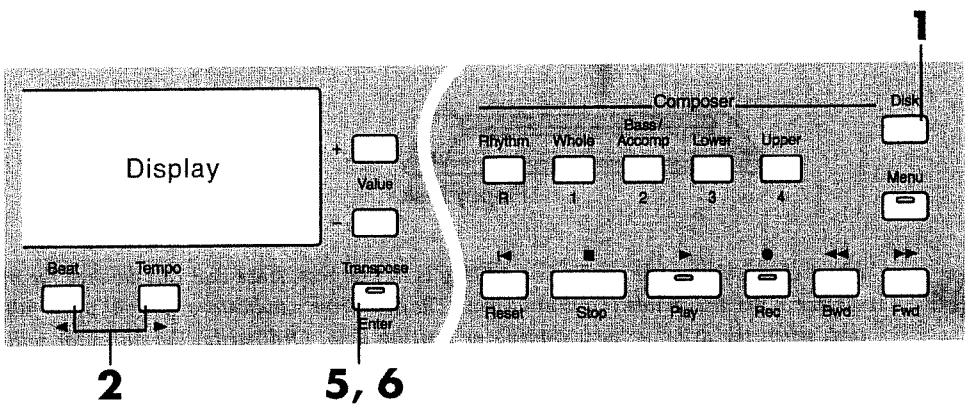
The end of the floppy disk comes out of the slot. Gently grasp the end of the floppy disk and pull it out.

■ Before Using a Floppy Disk

The floppy disks that you use to save data on need to be formatted (initialized) first. Formatting a floppy disk erases all information stored on the disk, and puts it in a format that is acceptable for the device in which it will be used. If a floppy disk is in a format that doesn't match the format of this unit, you won't be able to use that floppy disk.

NOTE *Formatting a disk destroys all data previously stored on the disk. If you're formatting a used floppy disk for reuse, be sure to check first to make sure the disk doesn't contain any data you don't want to lose.*

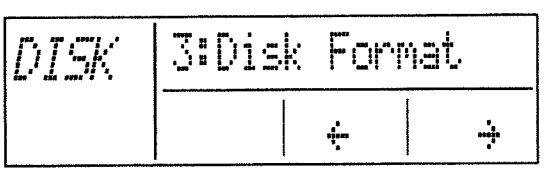
NOTE *If you're using the disk drive for the first time, be sure to read the important notes on page 4.*



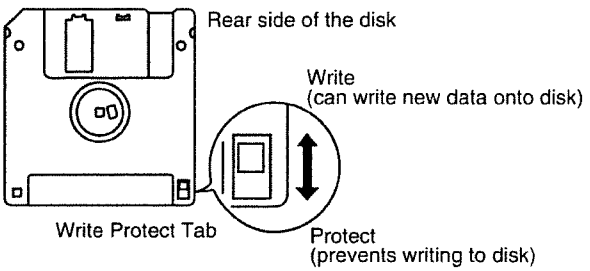
1. Press the [Disk] button.

The disk screen appears (page 15).

2. Use the [Beat ◄] and [Tempo ►] buttons to display "Disk Format" on the upper portion of the screen.



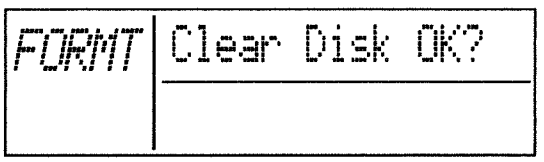
3. **Make sure the write-protect tab on the floppy disk is positioned at "WRITE" (write enabled).**



4. **Hold the floppy disk face up, and insert it in the disk drive until it clicks into place (page 35).**

The disk drive is on the right side of the unit, above the keyboard.

5. **Press the [Transpose] button to display the following screen.**



Press the [Song] button to go back to the disk screen.

6. **Press the [Transpose] button again to start formatting.**

The on-screen display counts down from 80 to 0.
When formatting finishes, the disk screen reappears.

NOTE *Don't try to take the floppy disk out of the disk drive until the formatting process is finished.*

MEMO *If "E.00" or another number prefixed with an E appears on screen, take a look at "If This Message Appears On Screen" (page 129).*

■ Saving Your Songs on Floppy Disk

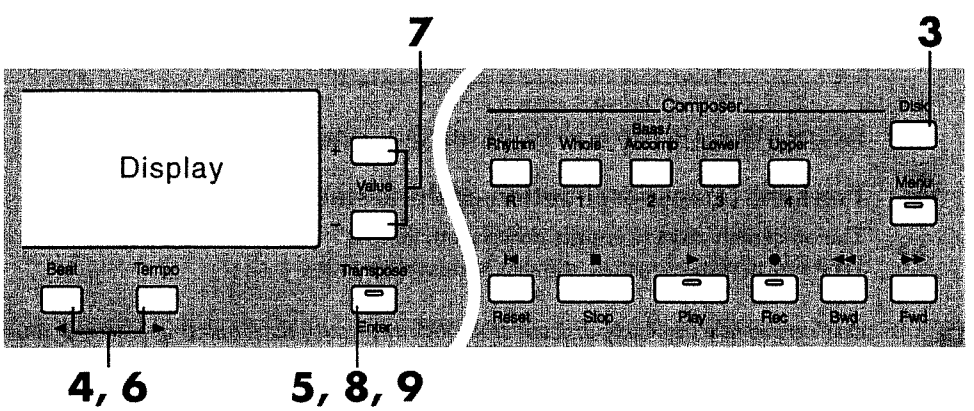
A recorded performance disappears when the power is switched off. It's a good idea to store important songs on floppy disk.
The process of storing data such as recorded performances on floppy disk is called "saving."

NOTE *If you're using the disk drive for the first time, be sure to read the important notes on page 4.*

NOTE *Some commercially available music file disks may contain songs that cannot be saved.*

NOTE *When using a brand-new floppy disk on the KR-277, first you have to format it using the KR-277. Take a look at "Before Using a Floppy Disk" (page 36).*

MEMO *If not handled with care, a floppy disk can get cracked, or the data on it can get corrupted, making playback impossible. We recommend saving your tunes on two different floppy disks. By putting away for safekeeping an additional copy of a floppy disk on which your tunes are saved, you can feel safer.*



■ Step 1 Insert the floppy disk in the disk drive

1. **Make sure the write-protect tab on the floppy disk is positioned at "WRITE" (write enabled—page 37).**

2. **Hold the floppy disk face up, and insert it in the disk drive until it clicks into place (page 35).**

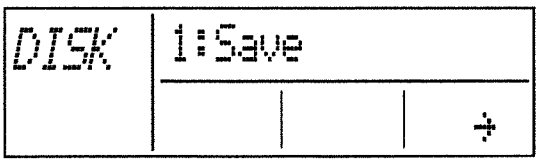
The disk drive is on the right-hand side of the unit, above the keyboard.

■ Step 2 Choose the format for saving

3. **Press the [Disk] button.**

The disk screen appears (page 15).

4. **Use the [Beat ◄] and [Tempo ►] buttons to display "Save" or "Save As SMF" on the upper portion of the screen.**



Display	Description
Save	Saves the song in KR-277 format. You can listen to songs saved in this format on Roland HP-G series and KR series digital pianos, and on MT series sequencers.
Save As SMF	Saves the song as an SMF (Standard MIDI Files). Songs saved in this SMF format can be listened to on many instruments that can play SMF music files (page 145).

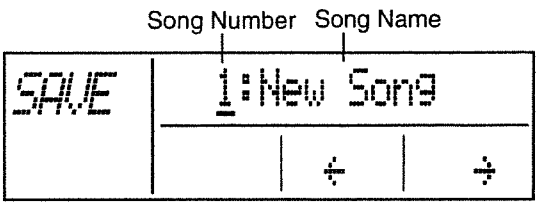
NOTE *You can only save songs in one format on a single floppy disk.*

NOTE *A song recorded using commercial music files can't be saved in "Save As SMF" format.*

NOTE *Depending on the playback instrument, some notes may drop out or sound different.*

■ Step 3 Assign a number and name to the song

5. **Press the [Transpose] button to display the following screen.**



Press the [Song] button to go back to the disk screen.

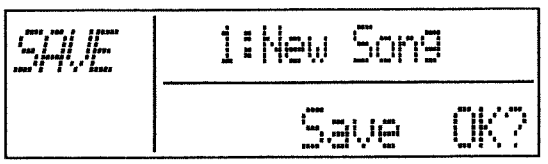
6. **Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (—) on the upper portion of the screen one character at a time.**

7. **Use the Value [+] and [-] buttons to select numbers and letters.**

NOTE *If you choose a song number where another song is already saved, the previously saved tune is erased, and then the new song is saved. A "U" is displayed in front of a song number where a tune is saved. If you don't want to erase a previously saved song, choose a song number that does not have "U" appearing before it.*

■ Step 4 Save the song

8. **Press the [Transpose] button to display the following screen.**



Press the [Song] button to back up to the previous screen.

9. **Press the [Transpose] button again to start saving the song.**

Saving may take from several seconds, to several dozen seconds.
When the saving process is finished, the disk screen appears.

NOTE *Don't take the floppy disk out of the disk drive until the saving process is finished.*

MEMO *A tune saved on a floppy disk can be erased at a later time. Take a look at "Erasing a Saved Song or User Style" (page 108).*

It's a good idea to get into the habit of moving the write-protect tab on the floppy disk to the "PROTECT" position when you've finished saving your data.
Keeping the tab at "PROTECT" prevents operations that could make the floppy disk unusable, or could erase your songs by mistake.

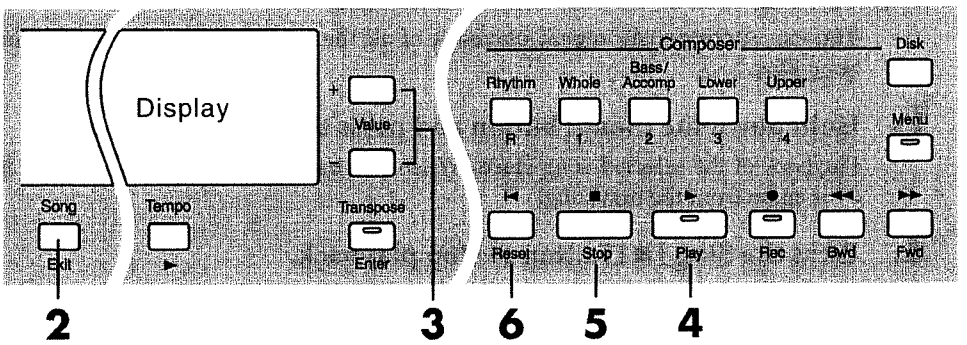
Inserting a floppy disk containing saved songs into the disk drive on another device (such as a computer) while the floppy's write-protect tab is placed at "WRITE" may make it impossible to play back the songs on the KR-277 afterward (page 4).

■ Listening to Music Files

You can use the built-in disk drive on the KR-277 to listen to the tunes you've saved on floppy disk, or play commercially available music files.

MEMO *To learn more about music files, refer to "Music Files That the KR-277 Can Use" (page 145).*

NOTE *If you're using the disk drive for the first time, be sure to read the important notes on page 4.*

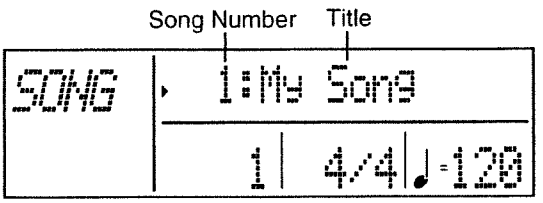


1. **Insert the floppy disk into the disk drive (page 35).**

2. **Press the [Song] button.**

3. **Use the Value [+] and [-] buttons to choose a song.**

The song number and song name appear on the upper portion of the screen.



Pressing the button once changes the songs one at a time. Holding down the button makes the songs change continuously.

4. **Press the Play [►] button to play back the song.**

If you let the selected song play to the end, playback stops automatically.

5. **Press the Stop [■] button to stop playback of the song.**

6. **Press the Reset [⏮] button to go back to the beginning of the song.**

NOTE *When songs with pickups (song that don't start on the first beat) are played back, the measure numbers are indicated in the display as "PU", "1", "2", ...*

NOTE *If you press an irrelevant button, such as a Tone button, the lyrics display will be turned off. If you want to have the display show the lyrics again, press the Play [►] button.*

■ Listening to All Songs Continuously

You can continuously repeat playback of all the songs. This function is called "All Song Play."

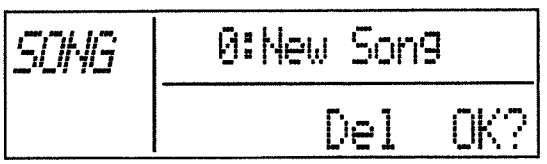
1. Hold down the [Song] button and press the Play [►] button.

Playback of the selected song starts. When playback of the last song finishes, it starts over again from the first song.

2. Press the Stop [■] button to stop playback.

● If the following screen appears

If you've recorded a tune (see pages 30 and 70) or changed a song's basic settings (see page 75), the following screen appears when you try to choose another song.



→ Take a look at "If the following screen appears" on page 34.

■ Changing the Order of Songs on Floppy Disk

Here's how you can change the order of songs saved on a floppy disk.

1. Have another formatted floppy disk on hand.

For details on formatting, refer to "Before Using a Floppy Disk" (page 36).

2. Insert the floppy disk containing the saved songs into the disk drive, and choose the song you want to make song number 1.

3. Press the Play [►] button.

The left area of the lower portion of the screen starts to flash.

4. When the left area of the lower portion of the screen stops flashing, press the Stop [■] button.

5. Take the floppy disk out of the disk drive.

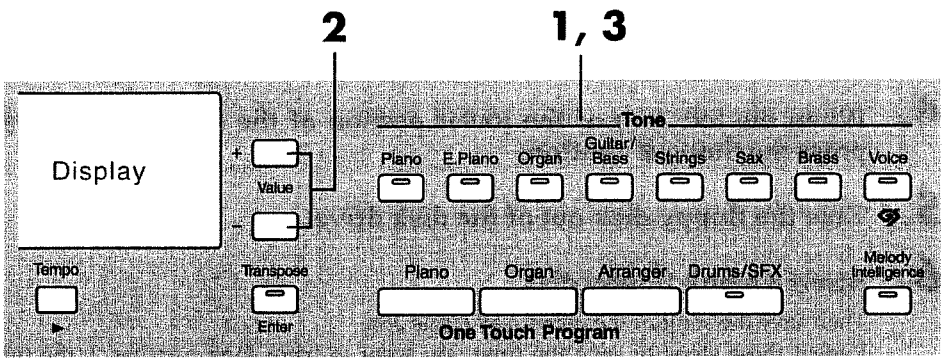
6. Insert a blank floppy disk.

Then save the song in the usual way (page 38).
Repeat these steps to save the tune you want to have song number 2, the tune you want to have song number 3, and so on to the blank floppy disk in the desired song sequence.

Chapter 2 Basic Functions

Playing a Wide Variety of Instrument Sounds

The KR-277 comes with a large number of built-in instrument sounds and effects. This lets you enjoy performances with sounds matched to a wide range of musical genres.
The various types of built-in sounds are called "Tones." These Tones are divided into eight different Tone Groups.
When the power is turned on, the Tone is reset to "Grand Piano 1."



1. Press a Tone button to choose the Tone Group.

You'll hear the Tone assigned to Tone number 1 in the selected Tone Group. Play the keyboard to hear what this sounds like.

2. Use the Value [+] and [-] buttons to choose one of the Tones available in the Tone Group.

The corresponding Tone button's indicator flashes.

3. Finger the keyboard or press the flashing Tone button to decide your selection.

The Tone button lights up steadily.
The Tone you've selected is heard when you finger the keyboard. Also, this is the Tone that you'll hear the next time you choose this Tone button.

The following Tones are what you hear at powerup.
When you turn on the power to the keyboard, the following tones are set to play.

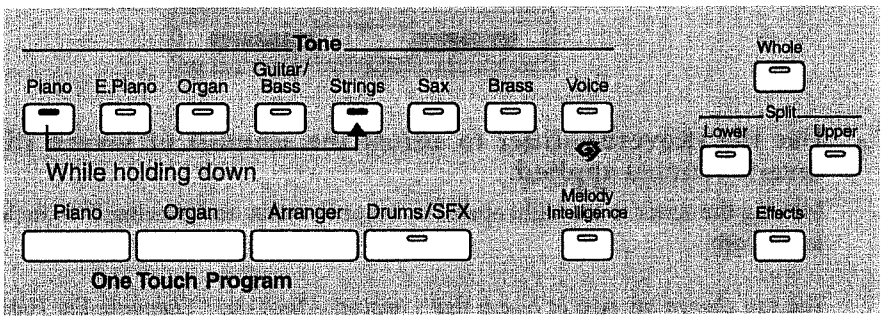
Tone Group	Tone name
[Piano]	Grand Piano 1
[E.Piano]	E.Piano 1
[Organ]	Jazz Organ 1
[Guitar/Bass]	Nylon Guitar
[Strings]	Strings
[Sax]	Blow Sax
[Brass]	Trumpet
[Voice]	Jazz Voices

MEMO *For more about the names of Tones, take a look at the "Tone Name List" (page 134).*

Combining the Sounds of Two Instruments—Layer Play

You can play two different sets of sounds from a single key at the same time. This method of performance is called "Layer Play."

Example: Combining Grand Piano and Strings



1. **Hold down the [Piano] button and press the [Strings] button.**

Both buttons' indicator light up.

Play a key and listen to what happens. The Tones for Grand Piano 1 and Strings play at the same time.

In this way, you can combine two sounds by holding down one Tone button and pressing another.

Of the two Tone buttons, you can change the sound and volume level for the Tone button that is on the right. Check out "Adjusting the Volume of Each Performance Part" (page 105).

■ Changing the tone of the right-hand button

1. **Use the Value [+] and [-] buttons to choose a Tone.**

The light for the right-hand Tone button flashes.

2. **Finger the keyboard or press the flashing Tone button to decide your selection.**

The Tone button lights up steadily.

The selected tone and the tone for the left-hand button are now sounded in combination.

■ Changing the tone of the left-hand button

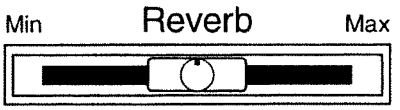
First cancel Layer Play, then choose the tone.

■ Canceling Layer Play

Pressing a Tone button makes only the tone for the pressed button play.

Adding an Echo to a Sound

The KR-277 can apply a reverb effect to the notes you play on the keyboard. Applying reverb adds pleasing reverberations to what you play, almost as if you were playing in a concert hall.



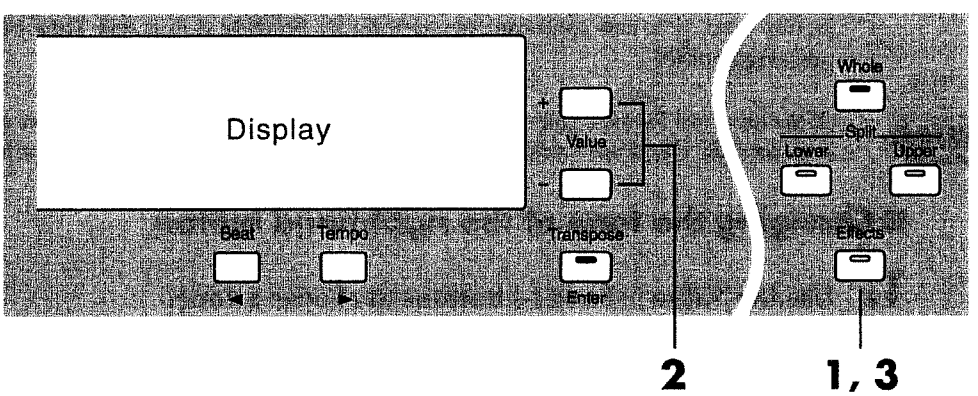
1. Use the [Reverb] slider to adjust the amount of reverb (lingering reverberations) applied.

Moving the slider to the right applies a deeper reverb, and moving it to the left applies less reverb.

MEMO *You can change the type of reverb that's applied. Check out "Changing the Type of Reverb Effect" (page 115).*

Adding a Variety of Effects to Sounds

You can apply a wide range of different effects to the notes you play on the keyboard.



1. Press the [Effects] button and confirm that its indicator has lighted.

The optimal effect is applied to the notes you play on the keyboard.

2. Use the Value [+] and [-] buttons to choose the type of effect.

At powerup, the settings are made to apply the optimal effects to each of the tones.

3. Pressing the [Effects] button a second time makes the button light go out and cancels the effect.

■ Changing the amount of effect applied

You can change the depth of the effect that's applied to the tones.

1. While holding down the [Effects] button, press the Value [+] or [-] button.

This changes the degree to which the selected effect is applied.

Types of Effects

Display	Description
Chorus	Makes sounds broader and fatter.
St.Chorus	A stereo chorus (stereo chorus).
Hexa Chorus	A multilayer chorus.
Tremolo Chrs	A chorus with a tremolo effect (tremolo chorus).
Space D	A clear chorus.
Rotary	Adds a rotary-speaker effect.
Stereo Delay	Delays the sound with a stereo effect.
Mod.Delay	Adds a wavering effect to the delayed sound (modulation delay).
Tri.Tap Dly	A three-way delay (triple tap delay).
Quad.Tap Dly	A four-way delay (quadruple tap delay).
Phaser	Adds undulations to the sound.
St.Flanger	Adds metallic reverberations (stereo flanger).
Step Flanger	A flanger that varies the pitch in a stepwise fashion.
Enhancer	Adds modulation to the sound.
Overdrive	Applies soft distortion to the sound.
Distortion	Applies hard distortion to the sound.
Auto Wah	Changes the tone in a cyclical manner.
Compressor	Suppresses fluctuations in volume.
Gate Reverb	This reverb cuts off the reverberations before they fade away completely.
2V P.Shifter	This adds two pitch-shifted sounds to the original sound (two-voice pitch shifter).
FB P.Shifter	This adds a single pitch-shifted sound to the original sound (feedback pitch shifter).
Ehncer-Cho	Applies both enhancer and chorus effects.
Ehncer-Flngr	Applies both enhancer and flanger effects.
Ehncer-Delay	Applies both enhancer and delay effects.
Chorus-Delay	Applies both chorus and delay effects.
Flangr-Delay	Applies both flanger and delay effects.
Ovdrv-Chors	Applies both overdrive and chorus effects.
Ovdrv-Flangr	Applies both overdrive and flanger effects.
Ovdrv-Delay	Applies both overdrive and delay effects.
Dist-Chorus	Applies both distortion and chorus effects.
Dist-Flangr	Applies both distortion and flanger effects.
Dist-Delay	Applies both distortion and delay effects.
S.Resonance	Applies a resonance effect when the damper pedal is depressed (sympathetic resonance).

What's sympathetic resonance?

When you depress the damper pedal on an acoustic piano, the sound from the strings that were struck resonates with other strings, adding rich reverberations and broadness to the sound. This resonance is called "sympathetic resonance."

MEMO

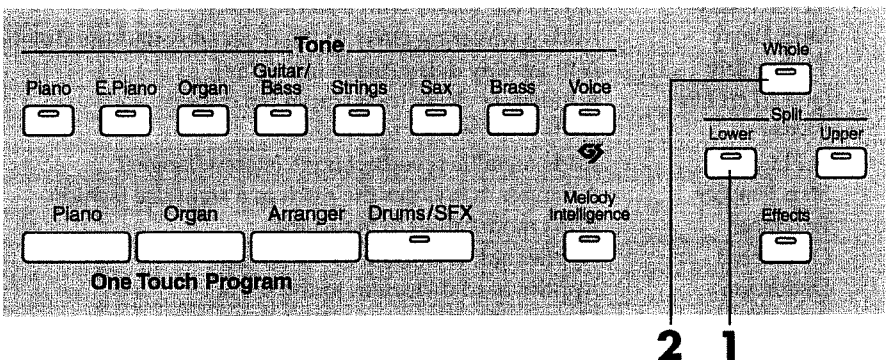
Ordinarily, when you turn off the power, settings return to their default values. However, the settings that control the types of effects and how they are applied can be stored so that they don't disappear when you turn off the power. Take a look at "Retaining Settings While the Power Is Switched Off" (page 122).

NOTE

When you choose "Rotary" for the type of effect, the rotation speed of the rotary effect applied to the organ sound will be changed (page 22).

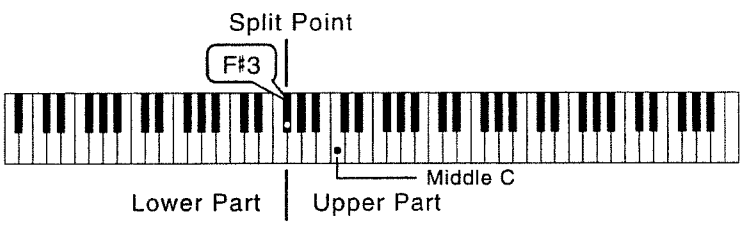
Playing Different Tones with the Left and Right Hands—Split Play

You can divide the keyboard into right- and left-hand sections with an arbitrary key marking the division, and play different tones on the two sections.
Such a division of the keyboard into right- and left-hand sections is called a "split," and the key where the division takes place is called the "split point."
The split-point key is included in the lower section.
The split point is set at "F#3" when the power is turned on.



1. Press the Split [Lower] button.

The Split [Upper] and Split [Lower] buttons light up, and the keyboard is divided into Upper and Lower sections.



The Upper section of the keyboard plays the same sound it did before you divided the keyboard.
The Lower section of the keyboard plays a "Acoustic Bs." sound.

2. Press the [Whole] button to return the keyboard to an unsplit state.

The Split [Upper] and Split [Lower] buttons' indicator go dark.
The entire keyboard now plays with the sound that was assigned to the Upper section.

MEMO *You can change the split point. Take a look at "Changing the Keyboard's Split Point" (page 120).*

■ Changing the Tone of the Upper Section

1. Press the Split [Upper] button.

The Split [Upper] button and the Tone button for the sound played with the Upper section of the keyboard light up.

2. If you want to change to a Tone in a different Tone group, press the Tone button to choose the Tone group.

3. Use the Value [+] and [-] buttons to choose a Tone.

The corresponding Tone button's indicator flashes.

4. Finger the keyboard or press the flashing Tone button.

The Tone button lights up and the Upper section of the keyboard plays the selected Tone.

■ Changing the Tone of the Lower Section

When you turn on the power, the setting is for "Acoustic Bs.."

1. Press the Split [Lower] button.

The Split [Lower] button and the Tone button for the sound played with the Lower section of the keyboard light up.

2. If you want to change to a Tone in a different Tone group, press the Tone button to choose the Tone group.

3. Use the Value [+] and [-] buttons to choose a Tone.

The corresponding Tone button's indicator flashes.

4. Finger the keyboard or press the flashing Tone button.

The Tone button's indicator lights up and the Lower section of the keyboard plays the selected Tone.

MEMO *If you split the keyboard while using Layer Play (page 45), the two layered sounds go to the Upper section of the keyboard.*

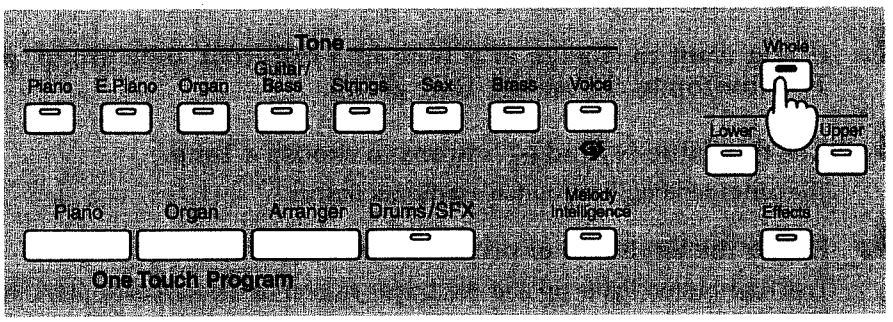
MEMO *You can independently adjust the volume levels of the notes played by the Upper and Lower sections of the keyboard. Check out "Adjusting the Volume of Each Performance Part" (page 105).*

MEMO *Ordinarily, the notes of the Upper and Lower sections of the keyboard are each automatically shifted in steps of an octave to adjust each selected Tone to its ideal pitch. You can change this setting, if you like. Take a look at "Shifting the keyboard Pitch by One of More Octaves" (page 118).*

MEMO *When the keyboard has been divided into Upper and Lower sections, the damper pedal is applied to only the Upper section. If you want to add lingering reverberations to the notes of the Lower section, see "Assigning Functions to Buttons and Pedals" (page 108).*

Playing the Entire Keyboard As a Single Instrument

When the keyboard has been split into Upper and Lower sections, you can rejoin the sections into a single whole.



1. Press the [Whole] button.

The entire keyboard now plays with the sound that was assigned to the Upper section.

MEMO *The keyboard returns to a single unsplit section even when you press the One Touch Program [Piano] button. When you finger the keyboard, the Grand Piano 1 sound is produced.*

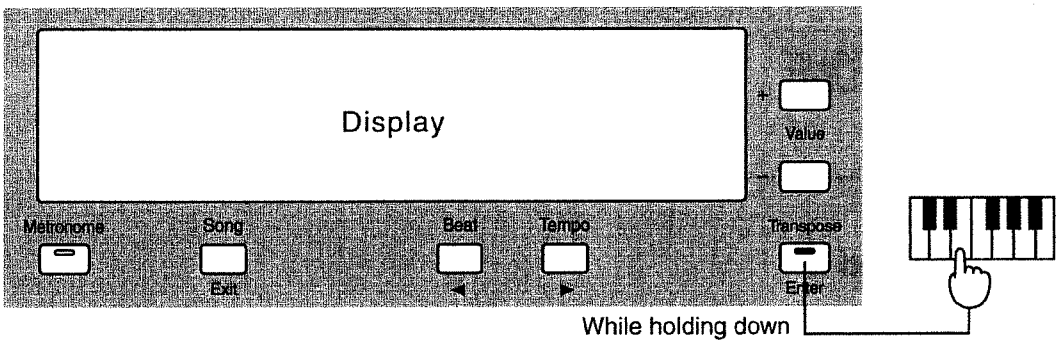
MEMO *This division of the keyboard into an Upper section and a Lower section is called a "split." If you want to know more, take a look at "Playing Different Tones with the Left and Right Hands—Split Play" (page 48).*

NOTE *Pressing the [Whole] button during Automatic Accompaniment activates the Piano Style Arranger. Take a look at "Playing with Automatic Accompaniment Without Splitting the Keyboard" (page 61).*

Transposing without Changing Your Fingering–Key Transpose

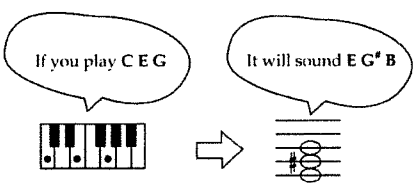
You can transpose the key of a performance without having to shift the position of your fingers on the keyboard. This feature is called "Key Transpose."
When you are accompanying a singer, you can use Key Transpose to match the vocal pitch of the singer, allowing you to transpose easily while using the same printed music (keyboard fingering).
The transposition setting remains in effect until you turn off the power.

Example: Playing a song in E major with the keyboard fingering for C major



1. Hold down the [Transpose] button and finger the keyboard to play the tonic for the new key that you want to transpose to.

Think of the key actually being played (here, C Major) as the center. Since we are transposing to E major, press E on the keyboard.
The [Transpose] button's indicator lights up and the keyboard is transposed.



2. Press the [Transpose] button again to make the indicator go out and return the keyboard transposition to the original key.

The transposition setting isn't canceled at this time. Pressing the [Transpose] button a second time makes the button's indicator light up and transposes the keyboard to the key that has been set.

MEMO

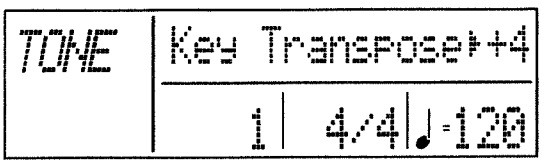
The Key Transpose function transposes only the notes you play on the keyboard.
If you want to transpose a song for playback, take a look at "Transposing a Song" (page 114).

■ Other Methods of Transposition

Method 1

1. Hold down the [Transpose] button and use the Value [+] and [-] buttons to choose a transposition value.

Each press of the [+] or [-] button transposes the key a half-step.
The setting range is from -6 to 0 to +5.
When at "0," the [Transpose] button doesn't light up.
In this example, we'll consider the C note in the key of C major to be the basic note. From the C note to the note that corresponds to E in the key of E major there are four keys on the keyboard, counting the black ones, so set the value at "+4."

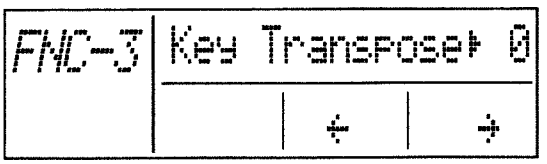


Method 2

1. Press the [Function] button to make the indicator come on.

The Function screen appears (page 15).

2. Use the [Beat ◄] and [Tempo ►] buttons to display "FNC-3" on the left side of the screen.



3. Use the Value [+] and [-] buttons to choose a transposition value.

4. Press the [Song] button to go back to the basic screen.

5. Press the [Transpose] button to make the indicator come on.

The keyboard is transposed.

Chapter 3 Automatic Accompaniment

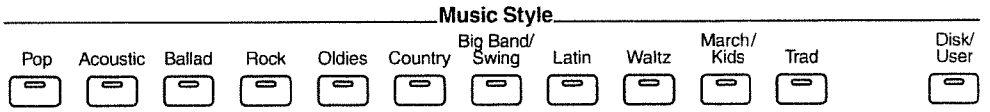
KR-277 can automatically play an accompaniment in any one of a variety of musical genres, so you can enjoy ensemble play with orchestral backing, even when you're playing alone.

MEMO *You can make the optimal setting for Automatic Accompaniment at the touch of a single button. Check out "Playing with an Automatic Accompaniment—One-touch Arranger" (page 24).*

Choosing a Music Style

The built-in accompaniment patterns in various musical genres are called "Music Styles."
The 11 buttons shown below are called Style buttons. You can use these Style buttons to choose from among Music Styles grouped according to musical genre.

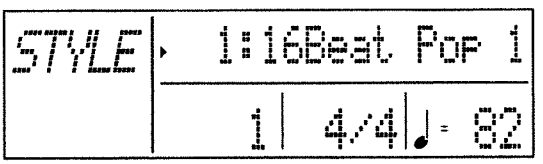
MEMO *For information on the different types of Music Styles, take a look at the "Music Style List" (page 130).*



1. **Press the One Touch Program [Arranger] button.**

2. **Use the Style buttons to choose a Style Group.**

3. **Use the Value [+] and [-] buttons to choose a Music Style.**
The Style name appears on the upper portion of the screen.



4. **Specify a chord by playing it on the Lower section of the keyboard.**
The Music Style you chose plays automatically with the specified chord.
The chord name appears on the upper portion of the screen.

5. **Press the [Intro/Ending] button to play an ending and stop the accompaniment.**

■ Sounding Only the Rhythm Part

A Music Style can be made to sound only the Rhythm Part.

1. Press the One Touch Program [Piano] button or One Touch Program [Organ] button, then press the [Start/Stop] button.

Only the Rhythm Part of the selected Music Style is played.

What's a Music Style?

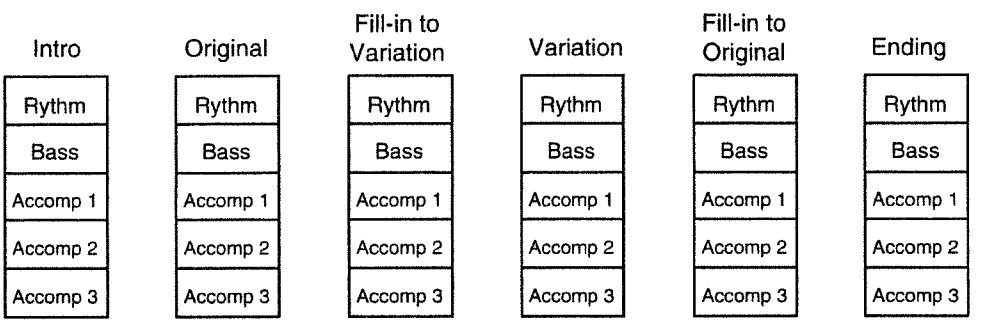
There are many different varieties of music around the world, and each one has its own unique features. What gives jazz its "jazziness" and classical music its unmistakable classical feel is the combination of elements such as the instruments used, melody, and phrasing, which interact to create the musical ambience of the genre. A Music Style makes use of these elements to bring out the distinctive atmosphere and mood of each musical genre.

The Makeup of a Music Style

A Music Style is made up of a set of six performance states called "Divisions."
The KR-277 automatically plays these Divisions in combination as an accompaniment. This is called the "Arranger function."

Division	Description
Intro	This is the state when an intro is playing.
Original	This is the state where an Original accompaniment pattern is played.
Variation	This is the state where a Variation accompaniment pattern is played.
Fill In to Original	This is the state where a Variation fill-in is played.
Fill In to Variation	This is the state where an Original fill-in is played.
Ending	This is the state where an ending is played.

What's more, a music style is further broken down into five Performance Parts.



Accomp=Accompaniment

Using a Music Style Disk

You can play Music Styles on the Music Style disk included with the KR-277, as well as User Styles saved on floppy disk (page 106).

1. **Insert a floppy disk in the disk drive (page 35).**
2. **Press the [Disk/User] button.**
3. **Use the Value [+] and [-] buttons to choose a Music Style.**
4. **Press the One Touch Program [Arranger] button, they specify a chord by playing it in the Lower section of the keyboard.**

   The Music Style you've chosen is sounded.

NOTE *The Music Style you've selected from the floppy disk remains in memory until you switch off the power. You can play the Music Style you last selected just by pressing the [Disk/User] button, even if you've taken the floppy disk out of the disk drive.*

Choosing How the Automatic Accompaniment Starts and Stops

Pressing the One Touch Program [Arranger] button activates Sync Start for the accompaniment (which starts the accompaniment simultaneously when you play something in the Lower section of the keyboard), and makes the setting for automatically playing an appropriate intro and ending for the accompaniment. You can change how this starting and stopping works in many different ways.

■ Starting Automatic Accompaniment When You Play the Lower Section—Sync Start

Pressing the One Touch Program [Arranger] button automatically makes the setting for Sync Start.

Starting with an Added Intro

1. **Press the One Touch Program [Arranger] button.**

The [Sync] button's indicator lights up.
The [Intro/Ending] button's indicator flashes.

Press the [Sync] button to extinguish the indicator and cancel Sync Start.

2. **Specify a chord by playing it in the Lower section of the keyboard (page 25, 61).**

The intro is played and the accompaniment starts.
The [Intro/Ending] button remains lighted while the intro plays. When the intro finishes, the light goes dark.

○ Making the Intro Short and Simple

1. **Pressing the One Touch Program [Arranger] button, then pressing the [To Original] button makes the [To Original] button indicator flash.**

2. **Play a chord on the Lower section of the keyboard.**

A short intro is played and the accompaniment starts.

MEMO *Pressing the [To Original] or [To Variation] button makes the accompaniment pattern change as well. For more information, take a look at "Adding Changes to the Accompaniment" (page 59).*

Starting Without an Intro

1. **Press the One Touch Program [Arranger] button.**

The [Sync] button's indicator lights up.
The [Intro/Ending] button's indicator flashes.

2. **Press the [Intro/Ending] button, extinguishing the indicator.**

3. **Specify a chord by playing it on the Lower section of the keyboard.**

The accompaniment starts without playing an intro.

■ Starting at the Press of a Button

Starting with an Added Intro

1. **Press the One Touch Program [Arranger] button.**
   The [Sync] button's indicator lights up.
2. **Press the [Sync] button, extinguishing the indicator.**
3. **Play a chord on the Lower section of the keyboard.**
4. **Press the [Intro/Ending] button to make it light up.**
   The intro is played and the accompaniment starts.
   When the intro finishes, the [Intro/Ending] button indicator goes dark.

MEMO

Pressing the [Sync] button again to make it light up while accompaniment is stopped returns the KR-277 to Sync Start state. With the instrument set for Sync Start, the intro is played and the accompaniment starts when you press the [Start/Stop] button. At this time, accompaniment starts either with the chord played right before or with a C chord (the basic chord in effect when the power is turned on).

Starting Without an Intro

1. **Press the One Touch Program [Arranger] button.**
   The [Sync] button's indicator lights up.
2. **Press the [Sync] button, extinguishing the indicator.**
3. **Play a chord on Lower section of the keyboard.**
4. **Press the [Start/Stop] button and confirm that its indicator has lighted.**
   The accompaniment starts without playing an intro.

MEMO

Pressing the [Sync] button again to make it light up while accompaniment is stopped returns the KR-277 to Sync Start state.

■ Stopping Automatic Accompaniment

Stopping with an Added Ending

1. **Press the [Intro/Ending] button to make its indicator light up.**

An ending is played, then the accompaniment stops.
When the ending finishes, the [Intro/Ending] button light goes dark.

○ Making the Ending Short and Simple

1. **Press the [To Original] or [To Variation] button to make the button indicator flash.**

2. **While the [To Original] or [To Variation] button indicator is flashing, press the [Start/Stop] button.**

A short ending is played, then the accompaniment stops.

Stopping at the Press of a Button

1. **Press the [Start/Stop] button.**

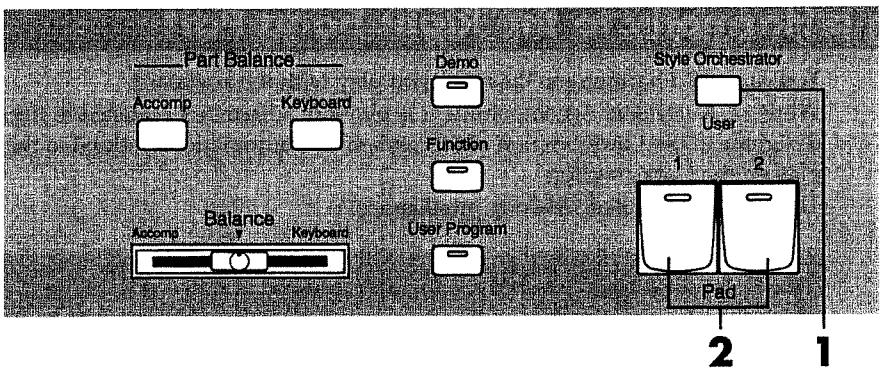
The accompaniment stops according to the timing with which you press the button.

Adding Changes to the Accompaniment

You can change the arrangement of Automatic Accompaniment and the accompaniment pattern.

■ Changing the Arrangement of the Accompaniment

You can change the arrangement of an accompaniment during the performance of Automatic Accompaniment or while it is stopped.



1. If the [Style Orchestrator] button light is dark, press the button to make it light up.

The Pad [1] and Pad [2] buttons can be used to change the arrangement.

2. Press the Pad [1] and Pad [2] buttons to change the arrangement of the accompaniment.

Pad [1] button Simple arrangement with few accompaniment instruments
Pad [2] button Somewhat complex arrangement with more accompaniment instruments

■ Changing the Accompaniment Pattern

You can change the accompaniment pattern while the Automatic Accompaniment is playing or stopped.

There are two accompaniment patterns: the original one, and a variation that's a little more flowery. It can be effective to use the quieter original pattern for the first half of the song, and the variation for the second half.

1. Pressing the [To Variation] button (its indicator should light) makes the setting for playing the variation accompaniment pattern.

Pressing the [To Original] button (its indicator should light) makes the setting for playing the original accompaniment pattern.

Also, pressing either of these buttons during a performance inserts a fill-in in time with when the button was pressed.

What's a fill-in?

A short improvisational phrase inserted at the bar line (the juncture between one measure and another) is called a "fill-in."
The KR-277 plays the optimal phrase for the selected Music Style.

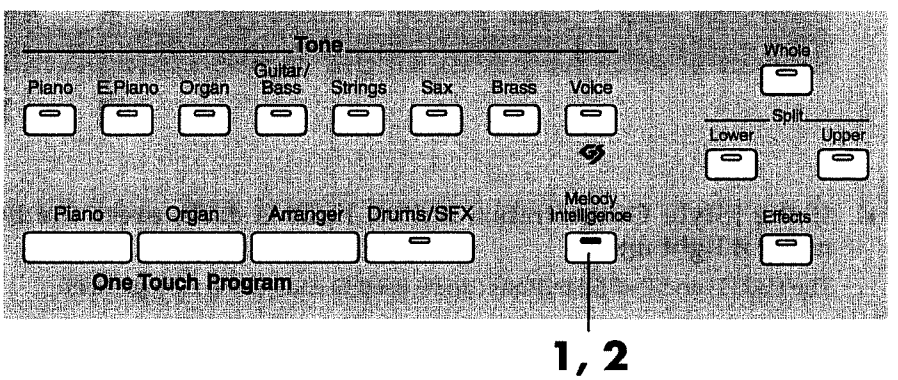
■ Adding a Fill-in Without Changing the Accompaniment Pattern

You can play a fill-in without changing the accompaniment pattern by pressing whichever of the [To Original] and [To Variation] buttons that is flashing while a performance is in progress.

MEMO *You can use the pedals to change the arrangement or accompaniment pattern or to insert a fill-in. See "Assigning Functions to Buttons and Pedals" (page 108).*

Adding a Harmony to the Right-hand Part

You can add a harmony to the notes you play with the keyboard.
While an Automatic Accompaniment is playing, a harmony matched to the chord you designate in the Lower section of the keyboard is automatically added to the notes you play on the Upper section.
This function is called "Melody Intelligence."



1. **Press the [Melody Intelligence] button to make it light up.**

When you play something on the Upper section of the keyboard, a harmony is added to the notes you finger.

2. **Press the [Melody Intelligence] button again to extinguish the indicator and cancel Melody Intelligence.**

■ Changing the Type of Harmony

You can change the type of harmony of the Melody Intelligence function.

1. **Press the [Melody Intelligence] button to make its indicator light up.**

2. **Use the Value [+] and [-] buttons to choose the type of harmony.**

The type of harmony appears on the upper portion of the screen.
Play the keyboard to hear the type of harmony you've chosen.

NOTE *The different types of harmonies include some that automatically change the Tone, as well as some that may not sound all notes that you play.*

Playing with Automatic Accompaniment Without Splitting the Keyboard

Usually, with an Automatic Accompaniment performance, the accompaniment is sounded by the chords you specify in the Lower section of the keyboard, with the melody played on the Upper section. If you like, however, you can make the KR-277 recognize chords from the entire keyboard, and perform without splitting the keyboard. This function is called the "Piano Style Arranger."
This makes it possible to add an accompaniment automatically as you play a tune by fingering chords in the ordinary way, without giving any thought to the location of a keyboard split.

NOTE *If you use this method to perform with Automatic Accompaniment, you can't use the Chord Intelligence function (page 61). You have to play all keys of the chords.*

1. **Press the One Touch Program [Arranger] button.**
2. **Press the [Whole] button.**
3. **Choose a Music Style (page 53).**
4. **Play the keyboard.**
   The accompaniment starts when you finger a chord.

Playing Chords with Simple Fingering

"Chord Intelligence" is a feature that intelligently decides on accompaniment chords the moment you play a key specifying a chord during Automatic Accompaniment.

To play a C chord, for example, you usually have to finger the three keys C, E, and G; but with Chord Intelligence, you only have to press the C key to initiate a C chord accompaniment.

MEMO *For more information about which chord gets played when you finger the keys, see the "Chord Fingering List" (page 132).*

MEMO *Fingering a key in the Lower section of the keyboard while the [Sync] button's indicator is dark causes a chord to be sounded. This note is called the "chord tone," and the root tone of the chord that is played at the same time is called the "bass tone."*

You can change the sound of the chord tone and bass tone. Take a look at "Changing the Chord Tone and Bass Tone" (page 119).

MEMO *When the One Touch Program [Arranger] button has been pressed, the Chord Intelligence function is always activated. To cancel the Chord Intelligence function, see "Changing the Settings for Automatic Accompaniment" (page 118).*

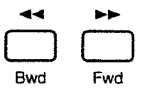
Chapter 4 Some Handy Functions

Moving to the Passage You Want to Hear

You can move to a certain measure within a song, and play back the tune from that location.

1. Use the Bwd [◄◄] and Fwd [►►] buttons to move to the bar you want to hear.

Pressing the button once moves your position by one measure. Hold down the button to move forward or backward continuously.



2. Press the Play [►] button to play back the song from the location you moved to.

NOTE *If you've used markers to designate a passage for repeating (page 64), you can only move forward and backward within the range specified by the A and B markers.*

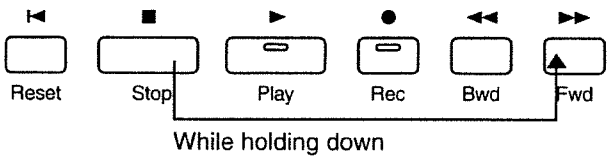
NOTE *When you start playback of music files, the left edge of the lower portion of the screen flashes. While this is flashing, the KR-277 is reading data from the floppy disk, so wait a few moments until it finishes.*

■ To go back to the beginning of the song

1. Press the Reset [⏮] button.

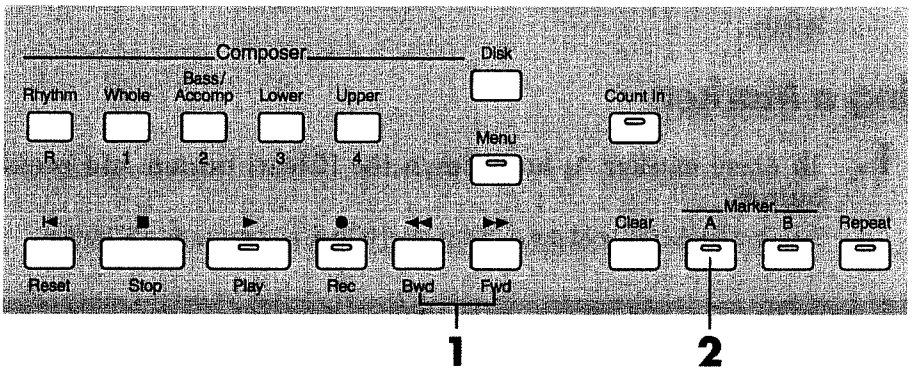
■ To move to the end of the song

1. Hold down the Stop [■] button and press the Fwd [►►] button.



Moving to a Marked Passage

You can place markers within a song, then move the position from which playback starts to the location of a marker at the press of a button.
There are two markers, A and B.
You can add markers or move to a marker even while playback is in progress.



1. **Use the Bwd [◄◄] and Fwd [►►] buttons to move to where you want to place a marker.**

2. **Press the [A] button.**

Marker A is placed at the bar line of the location you moved to.
In the same way, pressing the [B] button places marker B.
Placing marker A makes the [A] button light up.
Placing marker B makes the [B] button light up.

3. **After you have placed the markers, pressing the [A] or [B] button moves the playback position to the corresponding marker.**

NOTE *You can't place both marker A and marker B at the same location. Also, you can't place marker B at a position earlier than marker A.*

MEMO *A marker is normally placed at the start of the selected measure, but you can also place a marker at a position part way through a measure. Take a look at "Placing a Marker in the Middle of a Measure" (page 116).*

■ Checking the Location of a Marker

You can perform an on-screen check of where markers have been placed.

1. **Hold down the [A] button and press the [B] button.**

The measure numbers of the bars where the A and B markers are located appear on-screen until you release the buttons.

■ Moving a Marker

You can move a marker that has been placed in a song.

1. Hold down the [A] button and press the Bwd [◄◄] or Fwd [►►] button.

Marker A moves one bar backward or forward. Hold down the buttons to make the marker move continuously.
To move marker B, hold down the [B] Button and press the Bwd [◄◄] or Fwd [►►] Button.

■ Erasing a Marker

1. To erase marker A, hold down the [Clear] button and press the [A] button.

To erase marker B, hold down the [Clear] button and press the [B] button.

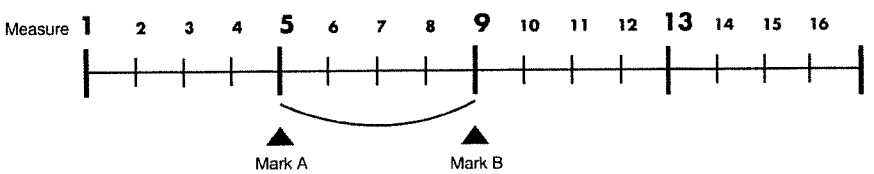
Listening to the Same Passage Over and Over

You can play back a particular passage repeatedly. This is convenient when you want to practice the same location over and over.

1. Use the Bwd [◄◄] and Fwd [►►] buttons to move to where you want to place the A and B markers.

2. Press the [A] button or the [B] button.

Marker A or B is placed at the location you moved to.
For instance, suppose you want to play back the passage from the fifth through eighth measures over and over. You should place marker A in the fifth bar and marker B in the ninth bar.



3. Press the [Repeat] button and confirm that its indicator has lighted.

The setting is made for repeated playback of the passage from marker A to marker B.

4. Press the Play [►] button.

The passage from marker A to marker B is played repeatedly.

- If you don't place any markers, playback repeats from the beginning to the end of the song.
- If you only place marker A, playback repeats from marker A to the end of the song.
- If you only place marker B, playback repeats from the beginning of the song to marker B.

5. Press the Stop [■] button to stop playback of the song.

If the [Count In] button's indicator is illuminated, an audible count is played at the start of only the first repetition. However, you can set this up so that the count is sounded at every repetition. Take a look at "Playing the Count Sound at Each Repetition" (page 117).

■ Moving the Repeated Passage

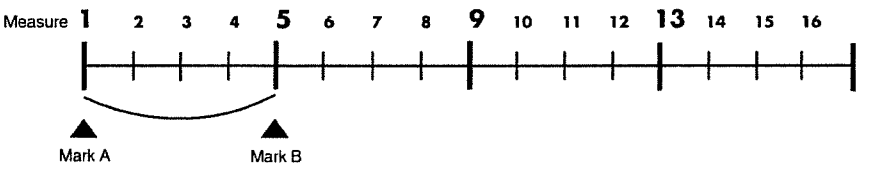
You can shift the entire repeated passage forward or backward.

1. While holding down the [A] and [B] buttons at the same time, press the Bwd [◄◄] or Fwd [►►] button.

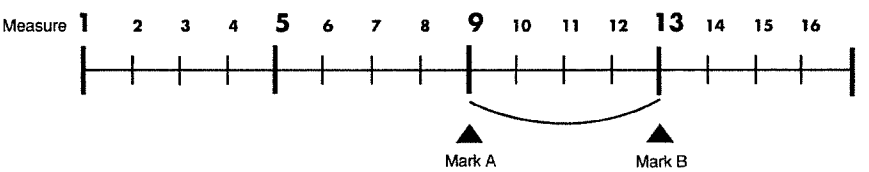
The passage from marker A to marker B is shifted forward or backward.

As an example, let's suppose that marker A is at the start of the fifth measure and marker B is at the start of the ninth measure

- Press the Bwd [◄◄] button once to shift marker A to the beginning of the first measure and marker B to the beginning of the fifth measure.



- Press the Fwd [►►] button once to shift marker A to the beginning of the ninth measure and marker B to the beginning of the thirteenth measure.



Adjusting the Tempo

You can change a song's tempo. Changing the tempo has no effect on the pitch of the notes.
You can even change the tempo during playback.

1. Press the [Tempo ►] button.

The cursor (▸) moves to the right edge of the lower portion of the screen.

2. Use the Value [+] and [-] buttons to adjust the tempo.

- Each press of the [+] button makes the tempo faster. Holding down the button makes the tempo change (speed up) continuously.
- Each press of the [-] button makes the tempo slower. Holding down the button makes the tempo change (slow down) continuously.
- Press [+] and [-] at the same time to return to the original tempo.

NOTE *You can also adjust the tempo using the Tempo [-] and [+] buttons.*

Setting the Tempo by Tapping the Button

You can set a tempo by gently tapping the [Tempo ►] button at the desired interval.

1. Tap the [Tempo►] button four times at the desired speed.

The tempo is set to the timing you used when tapping the button.

Playback with No Change in Tempo

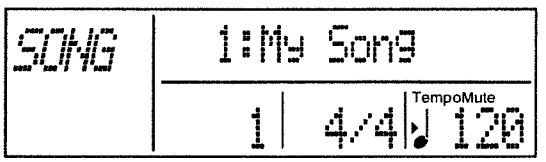
If a tune has difficult tempo changes, it can be effective to practice the song first at an unchanging tempo. Playback of a song at a steady tempo that doesn't change is called "tempo muting."

1. Hold down the [Tempo ►] button and press the Stop [■] button.

Now, songs are played back at an unchanging tempo.
You can cancel tempo muting by again holding down the [Tempo ►] button and pressing the Stop [■] button.
Tempo muting is also canceled if you select another song.

You can enable or cancel tempo muting even while playback of a song is in progress.

When tempo muting is in effect, a screen something like the one shown below appears.

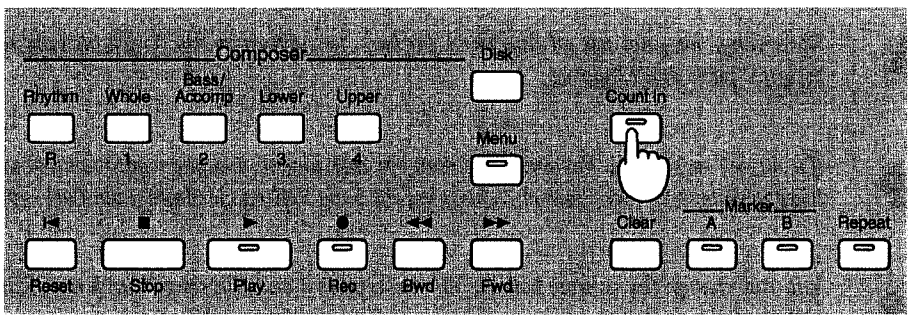


Entering a Performance with the Right Timing

When you're playing along with a song, you can help make sure that your playing is in time with the tune by sounding a count before the song starts playing.
This audible count before the playback of a tune is called a "count-in."

1. Press the [Count In] button and confirm that its indicator has lighted.

Two measures are counted down, before playback starts.

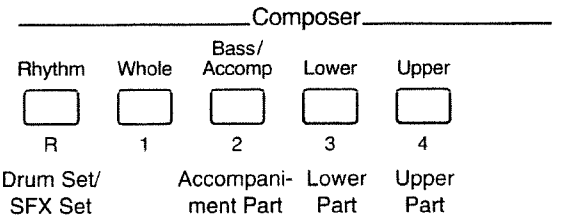


Pressing the [Count In] button to extinguish the indicator silences the count-in sound.

MEMO *You can change the number of measures counted and the type of sound that you hear. Check out "Changing the Number of Measures Counted and the Count Sound" (page 117).*

Playing Along with a Song

With commercially available music files for piano lessons, the parts for each hand can be played back independently. This makes it easy to practice the parts for each hand separately. For example, you could try to follow along lightly with your right hand while you listen to that same right-hand part be played; or you could practice the left-hand part while the right-hand part is being played.
For instance, music files for piano lessons may be assigned to the five Track buttons as shown below.



You can even use the songs you create yourself in the same way by recording them on Track buttons.

1. Press any one of the Track buttons to make the button light go dark.

When you play back the song, the sounds for the illuminated Track buttons are played, but no notes are played for the Track button that is dark.
Try playing this part yourself instead.

2. Press the dark Track button again to make the light come back on.

Now, you can hear the notes for the Track button that just lit up when you pressed it.
This process of temporarily silencing a Track button by pressing it to make its light go dark is called "muting." This feature can be used to practice one-handed parts.

Some songs may not use all five Track buttons. In such cases, the Track buttons that have no assigned parts don't light up.

If a single Track button includes more than one instrument, and you want to mute out just one of those instruments, take a look at "Changing the Song Settings for Individual Part" (page 75).

You can change the volume balance for the keyboard and the song. Check out "Changing the Volume Balance for the Accompaniment and Keyboard" (page 27).

To learn more about music files, refer to "Music Files That the KR-277 Can Use" (page 145).

Chapter 5 Recording Functions

KR-277's Recording Functions

The KR-277's built-in 16-track sequencer allows you to record multitrack music, making it easy to create orchestral ensembles.

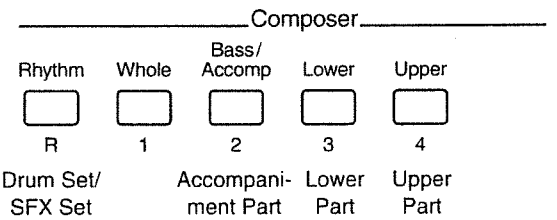
Wide Variety of Recording Methods

Usually, when you record something new, you record over an older recording, erasing it. However, you can choose any of the recording methods described below.

- Mix Recording (page 77)
  New notes are recorded as a new layer on top of sounds recorded earlier.
- Loop Recording (page 71, 78)
  A specified passage is recorded repeatedly, with new notes being combined with existing ones.
- Punch-in Recording (page 79)
  Only a specified passage is re-recorded as you listen to a recorded performance.

What's the 16-track Sequencer?

The 16-track sequencer is a device that lets you simultaneously record or play back 16 individual Parts. For instance, you can create a composition by recording the melody on the first Part, then going back and recording the bass part on the second Part, then recording the next part on the third Part, and on and on until you've finished the song. The Parts of the 16-track sequencer are arranged in five groups on Track buttons (page 30). The 16 Parts of the 16-track sequencer correspond to the five Track buttons as shown below.



Track button	Part
[Rhythm]	10, 11
[Whole]	1
[Bass/Accomp]	2, 5 to 9, 12 to 16
[Lower]	3
[Upper]	4

NOTE *Part 11 of commercially available Roland SMF Music Files is contained on the [Bass/Accomp] Track button. The correspondences between other Parts and Track buttons are the same.*

Recording an Ensemble Tune—16-track Sequencer

In this section, we'll take a look at the basic steps for creating ensemble songs using the 16-track sequencer. This procedure is fairly basic. Use the functions of the KR-277 in combination to create and work with your own compositions.

NOTE *With the 16-track sequencer, a performance using one type of Tone is recorded on a single track. This means that you can't record while Layer Play (page 45) or Split (page 48) is in effect.*

Creating an Ensemble Tune

When you create an ensemble composition, you start by deciding on the basic concept of the song, such as which tones are played with which parts. Then you record each part in sequence, using the tones that you've decided on for the individual parts: the rhythm part, the bass part, the chord part, the melody part, and so on.

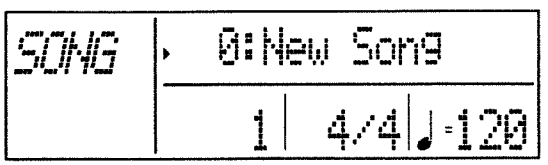
■ Determining a Song's Basic Tempo and Beat

First, you should set the basic tempo and beat of the song.

1. Press the [Song] button.

2. Press the Value [+] and [-] buttons at the same time to display "0: New Song" on the upper portion of the screen.

Choose the song number "0" for the new composition to be recorded.



3. Press the [Beat ◄] button, and then use the Value [+] and [-] buttons to choose the song's beat.

4. Press the [Tempo ►] button and use the Value [+] and [-] buttons to choose the song's basic tempo.

Tips

- For more info on changing the basic tempo of a song, take a look at "Changing a Song's Basic Tempo" (page 104).
- If you want to change the tempo of a song that's already been recorded, check out "Composing a Song That Changes Tempo Partway Through" (page 81).
- You can't change a song's beat once it's been recorded. If you want to compose a song whose beat changes partway through the song, take a look at "Composing a Song That Changes the Beat Partway Through" (page 83).

■ Recording a Drum Part

First off, let's record the rhythm part. Here we will use "Loop Recording" to record the rhythm part.

Tip

You can use an onboard rhythm pattern to create a rhythm part with ease. This is handy because there's no need to record each instrument sound one by one. Take a look at "Creating a Rhythm Part with Ease" (page 84) or "Copying a Rhythm Pattern" (page 93).

What's Loop Recording?

Loop Recording is method of recording whereby a specified passage is repeated over and over, and the notes are recorded in succession.

1. Record a blank passage that's as long as the song will be when it's finished.

If you haven't recorded anything yet, then choose the appropriate Track button or a part for the 16-track sequencer and record an empty performance having the required number of measures. This method is called "blank recording."

2. Place markers A and B at the passage to be repeated.

Use the Bwd [◄◄] and Fwd [►►] buttons to move to the start of the passage to be repeated, then press the [A] button to place marker A.
In the same way, move to the end of the passage to be repeated and press the [B] button to place marker B.
If you don't specify a passage with markers, recording is repeated from the start of the song to the end.

3. Press the [Repeat] button, and confirm that its indicator has lit.

The setting for Loop Recording is made.
Pressing the [Repeat] button makes its indicator go dark and cancels Loop Recording.

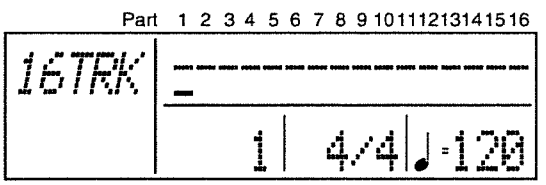
4. Press the [Menu] button, and confirm that its indicator has lit.

The Menu screen appears (page 15).

5. Use the [Beat ◄] and [Tempo ►] buttons to display "16tr Sequencer" on the upper portion of the screen.

6. Press the [Transpose] button to display the following screen.

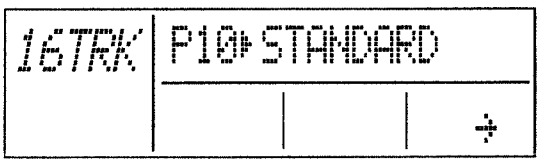
This is called the "16-track screen."



7. **Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (–) on the upper portion of the screen to Part 10.**

With Parts 10 and 11, you can choose tone sets such as a Drum set or SFX set.
It's probably a good idea to record the rhythm part on Part 10 using a rhythm pattern or drum set, and record effect sounds on Part 11 using an SFX set.

8. **Press the [Transpose] button to display the following screen.**



Press the [Song] button to go back to the 16-track screen.

9. **Use the Value [+] and [-] buttons to change the type of drum set.**

The [Transpose] button indicator flashes.

10. **Press the [Transpose] button to apply the type of drum set.**

16-track screen appears. If you want to hear the metronome as you record, press the [Metronome] button, and confirm that its indicator has lit.

11. **Press the Rec [●] button, and confirm that its indicator has lit.**

The KR-277 enters recording standby.

12. **Press the Play [►] button. The KR-277 counts down two measures, then recording starts.**

After the passage from marker A to marker B has been recorded, the KR-277 goes back to marker A and continues recording.
Go ahead and record the different drum sounds, one after another: kick drum, snare, tom, and so on.

13. **Press the Stop [■] button to stop recording.**

A " ● " appears next to the recorded part. When you've finished recording the first passage, shift the passage bounded by marker A and marker B (page 65) and record the next passage in the same way.

14. **When you're done recording the drum sounds, press the [Repeat] button and get its indicator go dark.**

Tip

If you want to continue with the same rhythm pattern, use the "Copying a Measure" method (page 91) to copy the same measures.

If your performance isn't as expected

- You can erase the selected part by holding down the Rec [●] button and pressing the [Transpose] button.
- Use the "Deleting a Specific Measure" method (page 96) to delete the recorded measures.

■ Recording a Bass Part

Next, you can record the bass part.

1. At the 16-track screen, choose the Part you want to record.

It's a good idea to record the bass part on Part 2.

2. Press the [Transpose] button to display the screen for the selected part.

3. Press the [Guitar/Bass] button, then use the Value [+] and [-] buttons to select the bass tone, for example "5:Acoustic Bs.."

4. Press the Rec [●] button, and confirm that its indicator has lit.

The KR-277 enters recording standby.

5. Press the Play [►] button. The KR-277 counts down two measures, then recording starts.

6. Press the Stop [■] button to stop recording.

■ Recording the Melody and Chord Parts

Just as you did when you recorded the bass part, start at the 16-track screen by selecting the part and tone to be recorded. It's a good idea to record chords on Part 3 and the melody on Part 4. Once you've recorded the chords and the melody, your song is finished! If you want to make your composition even more lively, feel free to record some things like embellishing phrases and percussion sounds.

Tip

- If you want to listen to a certain portion of the performance you've recorded, you can fast-forward or rewind to the place you want to hear, then play back the song (page 62).
- If you want to record a certain passage over again, move to the place you want to do over, then start recording.
- You can play back the previous two measures of the song before you start recording. Just press the [Count In] button and get its indicator go dark while the KR-277 is in recording standby.

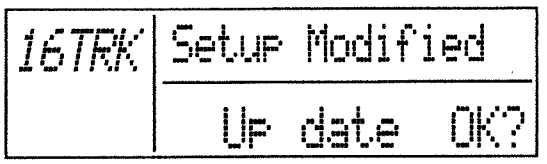
MEMO *You can also re-record a passage that you specify by markers or the pedals. Check out "Re-recording a Specific Passage" (page 79).*

MEMO *You can vary settings such as the volume level for each individual Part. Take a look at "Changing the Song Settings for Individual Parts" (page 75).*

NOTE *If you select and record over a Part that's already been recorded, the portion of the Part recorded earlier changes to the new performance from the place where recording starts to the place where it stops.*

● If the Following Screen Appears

If you try to go back to the basic screen without recording anything, after you've changed the settings for a particular part, the following screen appears.



If you don't want to lose the changes in the settings

1. **Press the [Transpose] button.**

The basic setting changes, and you are returned to the basic screen.

If you want to cancel the changes in the settings

1. **Press the [Song] button.**

The changes to the settings are canceled, and you are returned to the basic screen.

■ Saving Your Song

When you've finished recording all the parts, you should save your recorded performance on a floppy disk.
A recorded performance is discarded when the power is switched off.
For info on how to save your song, take a look at "Saving Your Songs on Floppy Disk" (page 38).

NOTE *If not handled with care, a floppy disk can be bent, destroying the data on it and making playback impossible. We recommend saving your songs on two different floppy disks. It's prudent to make another copy of a floppy disk where your tunes are saved, and put it away for safekeeping.*

■ Editing Your Song

You can use a wide variety methods to make corrections to a composition you've recorded, such as adding and deleting measures. Check out "Chapter 6 Editing Functions" (page 89).

NOTE *Once editing has been performed, it may be impossible to go back to the original state. Also, some settings may not yield the desired results. Before you start editing, we recommend saving your song on a floppy disk just in case.*

■ Editing a Song Saved on Floppy Disk

Choose the song on floppy disk that you want to edit, then play back the song until the left edge of the lower portion of the screen stops flashing. After that, you can edit the song in the same way as any other song.

■ Changing the Song Settings for Individual Parts

When you've recorded a song with the 16-track sequencer, you can change the volume level, Tone, or other settings for each individual Part, or mute out the sound for a single Part.

About the basic song settings

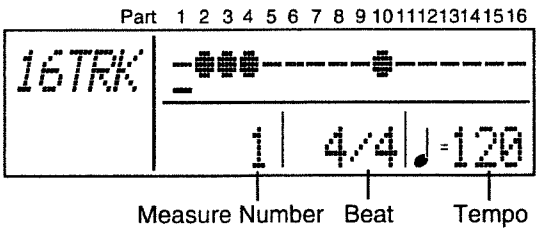
Values such as the basic tempo, the Tone and volume level for each Part, and other settings that are determined at the start for each song are called "basic settings." With the KR-277, you can temporarily change the basic song settings of Tone, volume level, panpot, reverb, and chorus for each Part, and listen to resulting song. You can also change these basic settings.

To change the basic tempo, refer to "Changing a Song's Basic Tempo" (page 104).

1. Choose the song (page 41).

2. Display the 16-track screen (page 71).

The present status of Parts 1 through 16 are displayed on the upper portion of the screen.



Display	Meaning
●	This Part is played back
○	This Part is not played back
–	No sound

3. Choose the Part for which you want to make settings.

Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▬) on the upper portion of the screen to the Part whose settings you want to make.

4. Use the Value [+] and [-] buttons to select "●" (play) or "○" (do not play).

Parts indicated by "○" are not played. If a Part you want to hear is indicated by "○," change it to "●."

Making it so that a single Part is not played is called "Minus One" play.

Using Minus One, you can mute out a particular instrument and play the part yourself.

5. Press the [Transpose] button to display the screen for the selected part.

At this screen, you can change the Tone for the selected Part.

Press one of the Tone buttons, then use the Value [+] and [-] buttons to choose a Tone.

Press the [Tempo ►] button once to go to the screen for adjusting the volume of the selected Part.

Press the [Tempo ►] button again to go to the screen for making the panpot setting for the selected Part.

You can set Panpot within a range of L63 (left) to 0 (center) to R63 (right).

What's Panpot?

Panpot is the control that determines the placement of the sound in the stereo sound field between left and right speakers. By altering the Panpot setting, you can change the perceived location of the sound between the left and right speakers. Normally, the setting is left so that the sound is heard from the center.
Press the [Tempo ►] button once again to go to the screen for setting the depth of the Reverb effect.
Press the [Tempo ►] button once more to go to the screen for setting the depth of the Chorus effect.
Press the [Beat ◄] button to go back one screen.

6. At each screen, you can use the Value [+] and [-] buttons to make your selection.

7. Press the Play [►] button to play back the song with the changed settings.

How does it sound?
Press the Stop [■] button to stop playback of the song.

Press the [Song] button to cancel the settings for each Part and go back to the 16-track screen.

8. Press the [Transpose] button to keep the changed settings for each Part and go back to the 16-track screen.

9. If necessary, repeat steps 3 to 8 to change the settings for other Parts.

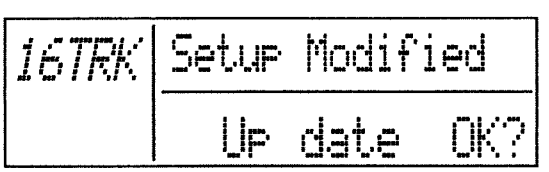
10. Hold down the Rec [●] button and press the Reset [⏮] button.

The song's basic settings are changed.
This operation makes it possible to save a song with changed settings for each Part to a floppy disk.
If you don't want to lose the song whose settings for individual Parts you've changed, you should save it on a floppy disk (page 38).

NOTE *The setting that determines whether an individual Part is played or not can't be saved to floppy disk.*

MEMO *Because commercially available Roland SMF Music Files are also made up of 16 Parts for sounding the notes of individual instruments, you can change the settings for the individual Parts and play them back in the same way.*

● If the Following Screen Appears



→ Take a look at "If the Following Screen Appears" on page 74.

Using the Ordinary Recording Method

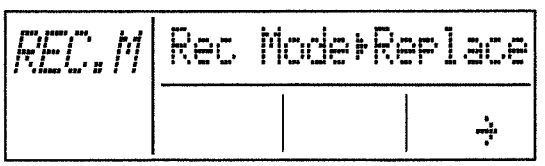
Recording whereby you erase previously recorded material as you record something new is called "Replace Recording." This recording method is in effect when you turn on the power.

1. **Press the [Menu] button, and confirm that its indicator has lit.**
The Menu screen appears (page 15).

2. **Use the [Beat ◄] and [Tempo ►] buttons to display "Recording Mode" on the upper portion of the screen.**

3. **Press the [Transpose] button.**

4. **Use the Value [+] and [-] buttons to display "Replace" on the upper portion of the screen.**
The KR-277 enters standby for ordinary recording.



Press the [Song] button to go back to the Menu screen. Press the button again to go back to the basic screen.

Recording Sounds in Combination

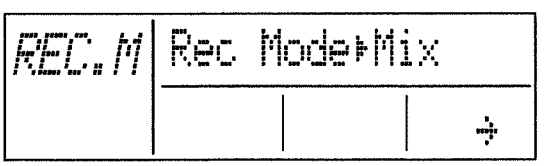
You can record a performance layered over an previously recorded performance. This method is called "Mix Recording."
This is used at times such as when you want to combine a drum performance with an existing part to create a rhythm part.

1. **Press the [Menu] button, and confirm that its indicator has lit.**
The Menu screen appears (page 15).

2. **Use the [Beat ◄] and [Tempo ►] buttons to display "Recording Mode" on the upper portion of the screen.**

3. **Press the [Transpose] button.**

4. **Use the Value [+] and [-] buttons to display "Mix" on the upper portion of the screen.**
The recording method changes to "mixing recording."



Press the [Song] button to go back to the Menu screen.
Press the button again to go back to the basic screen.

NOTE *When you're finished with mix recording, go back to the ordinary recording method. Take a look at "Using the Ordinary Recording Method" (page 77).*

Recording the Same Passage Over and Over

You can record a specified passage over and over again as many times as you like, layering the sound with each pass. This method is called "Loop Recording."
Check out page 71 for a description of the steps of loop recording.
You can use the operation shown below to make the setting for loop recording without making the [Repeat] button light up.

1. Press the [Menu] button, and confirm that its indicator has lit.

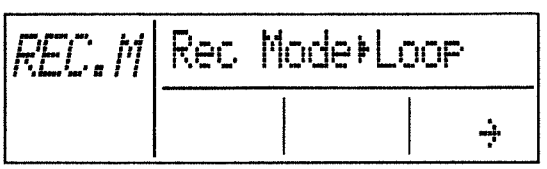
The Menu screen appears (page 15).

2. Use the [Beat ◄] and [Tempo ►] buttons to display "Recording Mode" on the upper portion of the screen.

3. Press the [Transpose] button.

4. Use the Value [+] and [-] buttons to display "Loop" on the upper portion of the screen.

The recording method changes to loop recording.



Press the [Song] button once to go back to the Menu screen.
Press the button again to go back to the basic screen.

NOTE *When you're finished with loop recording, go back to the ordinary recording method. Take a look at "Using the Ordinary Recording Method" (page 77).*

Re-recording a Specific Passage

Re-recording a particular passage as you play back a recorded performance is called "Punch-in Recording."
There are three punch-in recording methods. These methods are described below.

● Recording a passage specified by markers A and B
Before you start recording, place markers A and B to define the passage you want to record over. Make the setting for punch-in recording, and carry out recording. You can re-record just the passage between markers A and B.
For more info about placing markers, take a look at "Moving to a Marked Passage" (page 63).

● Starting recording when you depress a pedal
You can play back a recorded performance and depress the pedal at the desired place to start recording. Depressing the pedal a second time cancels recording and returns you to playback.
To use this method, first you need to change how the pedal works. See "Assigning Functions to Buttons and Pedals" (page 108).

● Starting recording when you press a button
You can play back a recorded performance and press the Rec [●] button or the Pad [1] or Pad [2] button at the desired place to start recording. Pressing the same button a second time cancels recording and returns you to playback.
To use this method, first you need to assign the function to the Pad [1] or Pad [2] button. Take a look at "Assigning Functions to Buttons and Pedals" (page 108).

1. Press the [Menu] button, and confirm that its indicator has lit.

The Menu screen appears (page 15).

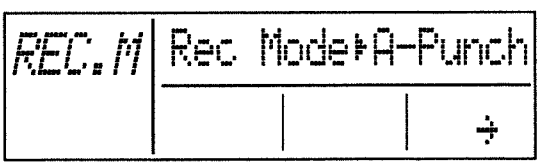
2. Use the [Beat ◄] and [Tempo ►] buttons to display "Recording Mode" on the upper portion of the screen.

3. Press the [Transpose] button.

4. Use the Value [+] and [-] buttons to choose "A-Punch" or "M-Punch."

The recording method changes to punch-in recording.

Display	Description
A-Punch	The passage specified by markers A and B is recorded.
M-Punch	Recording starts at the place where you depress the pedal or press the Rec [●] button or the Pad [1] or Pad [2] button.



Press the [Song] button once to go back to the Menu screen. Press the button a second time to go back to the basic screen.

NOTE *When you're finished with punch-in recording, go back to the ordinary recording method. Check out "Using the Ordinary Recording Method" (page 77).*

Recording a Song with an Upbeat

You can record a song with an upbeat (Auftakt). A song that starts on a beat other than the first beat of the measure is called an "upbeat" or "Auftakt" song.

To record a song with an upbeat, first you need to go back to ordinary recording method. Take a look at "Using the Ordinary Recording Method" (page 77).

1. Press the [Song] button.

2. Press the Value [+] and [-] buttons at the same time to display "0: New Song" on the upper portion of the screen.

3. Get ready to record.

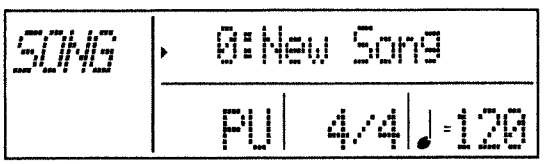
Choose the song's basic tempo, beat, and Tones (page 70).
If you've used the 16-track sequencer to select the place to record, choose the Parts to be recorded.

4. Press the Rec [●] button, and confirm that its indicator has lit.

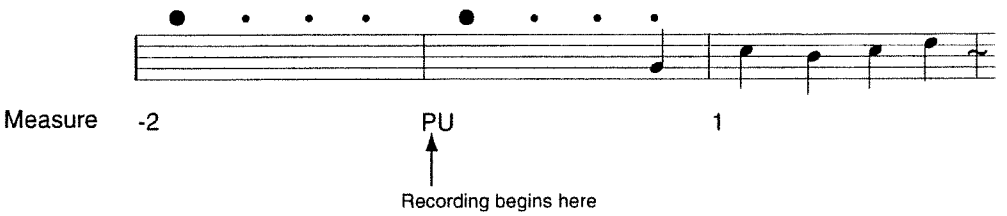
The KR-277 enters recording standby.

5. Press the Bwd [◄◄] button once.

The on-screen measure number changes to "PU" (pickup).



6. Press the Play [►] button to start recording.



Composing a Song That Changes Tempo Partway Through

You can add ritardandos and other tempo changes to a recorded composition. As you might expect, recording the tempo is called "tempo recording."

■ Adjusting the Tempo While Listening to a Song

1. **Press the [Menu] button, and confirm that its indicator has lit.**

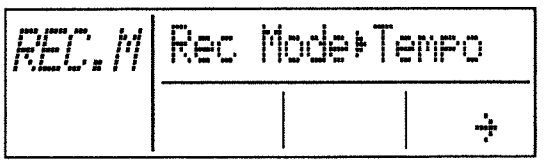
The Menu screen appears (page 15).

2. **Use the [Beat ◄] and [Tempo ►] buttons to display "Recording Mode" on the upper portion of the screen.**

3. **Press the [Transpose] button.**

4. **Use the Value [+] and [-] buttons to display "Tempo" on the upper portion of the screen.**

This makes the setting for tempo recording.



Press the [Song] button once to go back to the Menu screen. Press the button a second time to go back to the basic screen.

5. **Use the Bwd [◄◄] and Fwd [►►] buttons to move to a place a little earlier than the bar where you want to change the tempo.**

6. **Press the Rec [●] button, and confirm that its indicator has lit.**

The KR-277 enters recording standby.

7. **Press the Play [►] button.**

The song is played back and tempo recording starts.

8. **When you get to the place where you want to change the tempo, use the Tempo [-] and [+] buttons to vary the tempo as desired.**

9. **Press the Stop [■] button to stop tempo recording.**

■ Adjusting the Tempo at a Particular Measure

You can move to a particular measure and change the song's tempo from the start of that bar.

1. Make the setting for Tempo Recording.

The procedure is the same as steps 1--4 of "Adjusting the Tempo While Listening to a Song" (page 81).

2. Use the Bwd [◄◄] and Fwd [►►] buttons to move to the bar where you want to change the tempo.

3. Press the Rec [●] button, and confirm that its indicator has lit.

The KR-277 enters recording standby.

4. Use the Tempo [-] and [+] buttons to change the tempo.

5. Press the [Transpose] button.

The song's tempo changes at the beginning of the measure you moved to.

6. Press the Stop [■] button.

Tempo recording ends.

NOTE *When you're finished with tempo recording, go back to the ordinary recording method. Take a look at "Using the Ordinary Recording Method" (page 77).*

NOTE *You can't record a performance while you're in the Tempo Recording mode.*

MEMO *You can also enter the Tempo Recording mode by holding down the [Tempo ►] button and pressing the Rec [●] button. In this case, tempo recording is canceled when recording ends.*

MEMO *If you want to restore the previous tempo, delete the tempo data at the place where the tempo was recorded. For an explanation of how to delete the information of tempo settings, refer to the "Making a Measure Blank" (page 98).*

Composing a Song That Changes the Beat Partway Through

By specifying the changes in time signature before you record, you can create a song in which the beat changes during the course of the tune. You can create songs that have beat changes during the course of the tune.

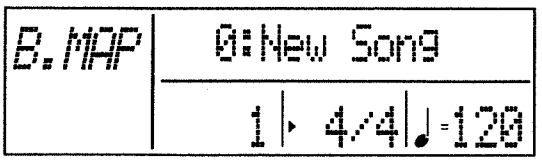
NOTE *You can't change a song's beat once it's been recorded.*

1. Press the [Menu] button, and confirm that its indicator has lit.

The Menu screen appears (page 15).

2. Use the [Beat ◄] and [Tempo ►] buttons to display "Beat Map" on the upper portion of the screen.

3. Press the [Transpose] button to display the following screen.



Press the [Song] button once to go back to the Menu screen. Press the button a second time to go back to the basic screen.

4. Use the Bwd [◄◄] and Fwd [►►] buttons to move to the bar where you want to change the beat.

5. Use the Value [+] and [-] buttons to choose the beat.

6. Press the [Transpose] button to make the beat change, starting with the measure after the one you moved to.

7. When you're done making the setting for the beat, press the [Song] button some times to display the basic screen.

8. Start recording.

Creating a Rhythm Part with Ease

The KR-277 has a large number of onboard rhythm patterns. You can use these onboard rhythm patterns to create a rhythm part with ease.

MEMO *For more information about the kind of rhythm pattern, please refer to "Rhythm Pattern List" (page 142).*

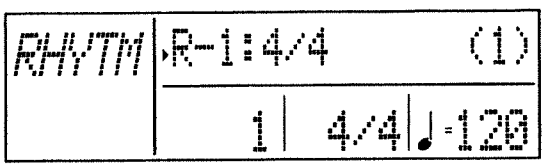
NOTE *A rhythm pattern can only be recorded to Part 10 (the [Rhythm] button).*

1. Press the [Menu] button, and confirm that its indicator has lit.

The Menu screen appears (page 15).

2. Use the [Beat ◄] and [Tempo ►] buttons to display "Rhythm Pattern" on the upper portion of the screen.

3. Press the [Transpose] button to display the following screen.



Press the [Song] button once to go back to the Menu screen. Press the button a second time to go back to the basic screen.

4. Use the Value [+] and [-] buttons to choose a rhythm pattern.

As an example, the message "4/4 (1)" means "a four-beat rhythm pattern that is one measure long."

5. Press the [Transpose] button to hear the rhythm pattern.

Make sure the rhythm pattern you hear is the one you chose.
To stop the rhythm pattern, press the Stop [■] button, or press the [Transpose] button a second time.

6. Press the Rec [●] button, and confirm that its indicator has lit.

The KR-277 enters recording standby.

7. Press the [Transpose] button.

The rhythm pattern begins to play, and at the same time, recording starts.

8. Press the Stop [■] button.

The rhythm pattern stops and recording ends.
If you press the [Transpose] button, the rhythm pattern stops, but recording doesn't end.

MEMO *You can also paste a rhythm pattern into a song without recording anything. Take a look at "Copying a Rhythm Pattern" (page 93).*

Changing How Recording Stops

You can change how recording is stopped when recording a performance with Automatic Accompaniment.

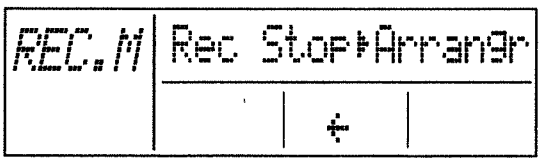
1. Press the [Menu] button, and confirm that its indicator has lit.

The Menu screen appears (page 15).

2. Use the [Beat ◄] and [Tempo ►] buttons to display "Recording Mode" on the upper portion of the screen.

3. Press the [Transpose] button.

4. Use the [Tempo ►] button to display "Rec Stop" on the upper portion of the screen.



Press the [Song] button once to go back to the previous screen.

5. Use the Value [+] and [-] buttons to toggle between "Arrangr" and "Composr."

The setting is at "Arrangr" when the KR-277 is powered up.

Display	Description
Arrangr	When Automatic Accompaniment stops, recording also stops at the same time.
Composr	Recording doesn't end when Automatic Accompaniment stops. Press the Stop [■] button to stop recording.

Composing an Accompaniment Without Playing the Song

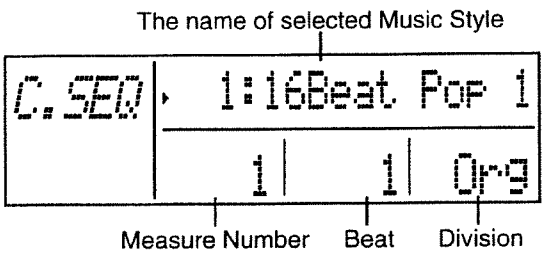
You can create an accompaniment for a song simply by selecting a Music Style rhythm pattern and the chord progression. This feature is called "chord sequencer."
With chord sequencer, you can create an accompaniment ahead of time and play along with this accompaniment using just your right hand. This makes it easy to enjoy Automatic Accompaniment, without having to finger the chords.

1. Press the [Menu] button, and confirm that its indicator has lit.

The Menu screen appears (page 15).

2. Use the [Beat ◄] and [Tempo ►] buttons to display "Chord Sequencer" on the upper portion of the screen.

3. Press the [Transpose] button to display the following screen.



■ Step 1 Choose a Music Style

4. Use the Style buttons to choose a Style Group (page 53).

5. Use the Value [+] and [-] buttons to choose a Music Style.

If you want to vary the arrangement of the Music Style, you should first choose the arrangement type (page 59).

NOTE *You can't change the Music Style in the middle of a composition.*

■ Step 2 Decide on the Chord Progression

6. Use the Bwd [◄◄] and Fwd [►►] buttons to move to the bar where you want to insert a chord.

If you want to insert a chord right on the beat, move the cursor (▸) to the middle of the lower portion of the screen, and use the Value [+] and [-] buttons to select the beat.

7. Specify a chord by playing it on the Lower section of the keyboard.

The chord is entered at the selected measure.
The name of the chord appears on the upper portion of the screen.

MEMO *For more information about specifying a chord, check out the "Chord Fingering List" (page 132).*

■ Step 3 Insert a Division

MEMO *A Division is a Music Style that's being performed. For more information, take a look at "Choosing a Music Style" (page 53).*

8. Choose the measure where you want to insert a Division.

9. Press one of the buttons described below to insert a Division.

Button to press	Division
[To Variation] button	Fill-in to Variation
[To Original] button	Fill-in to Original
[Intro/Ending] button	Inserts an intro at the start of the song and an ending at the end.

Display	Division
Int	Intro
Org	Original
FtV	Fill-in to Variation
Var	Variation
FtO	Fill-in to Original
End	Ending

NOTE *You can only insert an intro at the beginning of a tune.*

When you add an intro, the number of bars corresponding to the length of the intro is inserted automatically.

■ Step 4 Cancel the settings

10. Choose the measure and beat where you want to cancel the chord and Division settings.

11. Press the [Clear] button.

The settings are canceled.

■ Step 5 Delete a measure

12. Choose the measure you want to delete.

13. Press the Rec [●] button.

Pressing the button once erases one measure.

■ Step 6 Listen to the song

14. Press the Play [►] button to play back the song with the changed settings.

15. Press the Stop [■] button to stop playback of the song.

■ Step 7 Finish the song

16. When you're done making all the settings, check to make sure the settings are correct, then press the [Transpose] button.

When the song is finished, "0: New Song" appears on the upper portion of the screen.

NOTE *Once you press the [Transpose] button, you can't do your work over again.*

NOTE *The song's length is determined by how many times you press the Fwd [►►] button. Each press of the button makes the song one measure longer.*

NOTE *The song you've created is discarded when you turn off the power. If you don't want to lose it, you should save it on a floppy disk. Take a look at "Saving Your Songs on Floppy Disk" (page 38).*

MEMO *If you assign the function to the Pad [1] or Pad [2] button or to a pedal, you can insert a break in the middle of a song. Check out "Assigning Functions to Buttons and Pedals" (page 108).*

MEMO *To insert fractional chords such as Fm/C, assign the Leading Bass function to the Pad [1] or Pad [2] button or to a pedal. Take a look at "Assigning Functions to Buttons and Pedals" (page 108).*

Chapter 6 Editing Functions

Once editing has been performed, it may be impossible to go back to the original state. Also, some settings may not yield the desired results. Before you start editing, we recommend saving your song on a floppy disk just in case.

Choosing an Editing Function

You can use a wide variety of methods to edit a performance you've recorded with the KR-277.

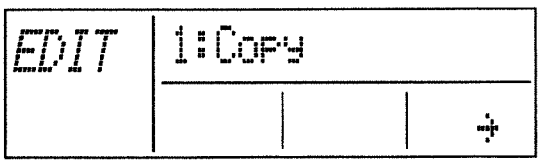
1. Press the [Menu] button, and confirm that its indicator has lit.

The Menu screen appears (page 15).

2. Use the [Beat ◄] and [Tempo ►] buttons to display "Song Edit" on the upper portion of the screen.

3. Press the [Transpose] button to display the following screen.

This is called the Edit screen.



Press the [Song] button once to go back to the Menu screen. Press the button a second time to go back to the basic screen.

4. Use the [Beat ◄] and [Tempo ►] buttons to display the name of the editing function on the upper portion of the screen.

Display	Description
Copy	Copies a measure or internal rhythm pattern (page 91, page 93).
Quantize	Evens out fluctuations in the sounds of a recorded performance (page 95).
Delete	Deletes a measure (page 96).
Insert	Adds a blank measure (page 97).
Erase	Makes a measure blank (page 98).
Transpose	Transposes a Part (page 100).
Part Exchange	Exchanges the notes in two Parts (page 101).
Note Edit	Used to correct individual notes one at a time (page 102).
PC Edit	Used to correct changes in Tones during the course of a song (page 103).

After you make your choice, follow the steps on the page for the selected function to carry out the operation.

Undoing Your Edit

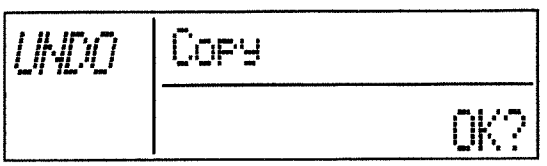
You can cancel an editing operation that you've just carried out. This is handy when you want to undo an edit and restore it to the way it was before.

There are some edits that can't be restored to their previous state.

1. Follow the step in "Choosing an Editing Function" (page 89) to display the edit screen.

2. Hold down the [Reset ⏮] button and press the [Transpose] button.

The canceled editing function is displayed on the upper portion of the screen.



Press the [Song] button to return to the original screen.

3. Press the [Transpose] button.

The action of the editing function shown on-screen is undone.

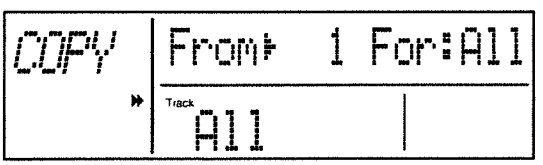
Copying a Measure

You can play a portion of a performance to a different bar in the same Part or to a measure in another Part. This is handy when you're composing a song that repeats a similar phrase.

■ Step 1 Choose the passage to copy

1. **Follow the steps in "Choosing an Editing Function" (page 89) to display "Copy" on the upper portion of the screen.**

2. **Press the [Transpose] button to display the following screen.**



3. **Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to "From" or "For."**

Display	Description
From	Choose the first measure of the passage to be copied.
For	Choose the number of measures to copy. Choosing "All" selects everything from the end chosen with "From" to the end of the song.

4. **Use the Value [+] and [-] buttons to choose the passage you want to copy.**

For instance, if you want to copy from the start of the fifth bar to the end of the eighth bar, you should specify "From: 5" (copy from the fifth measure) and "For: 4" (copy for four measures).

5. **Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to the left edge of the lower portion of the screen.**

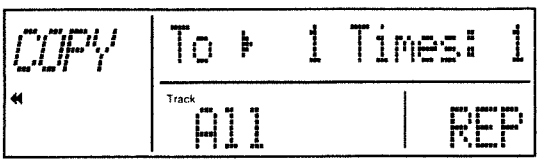
6. **Use the Value [+] and [-] buttons to choose the number of the Track button or the Part for copying.**

Choosing "All" copies the same passage at the same location in all Parts. If you choose the number of a Track button, you can copy to the selected Track button.

■ Step 2 Choose the copy destination

7. **Make sure the cursor (▸) is at the left edge of the lower portion of the screen and press the [Tempo ►] button.**

The screen changes as shown below.



Press the [Beat ◄] button once to go back to the previous screen.

8. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to "To" or "Times."

Display	Description
To	Chooses the measure number of the first measure for the copy destination. Choosing "End" selects the last bar of the song.
Times	Chooses the number of times to copy.

9. Use the Value [+] and [-] buttons to choose the location of the copy destination.

For instance, if you want to copy the four-bar passage from the fifth to eighth measures to the section from the twelfth through twenty-third measures, you should copy the four-bar passage from the source three times, starting at the twelfth bar of the destination. To do this, specify "To: 12" (copy to the twelfth measure) and "Times: 3" (copy three times).
In 6 above, if you chose the number of a Track button or "All, " then go to 12 below.

10. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to the left edge of the lower portion of the screen.

11. Use the Value [+] and [-] buttons to choose the Part number for the copy destination.

■ Step 3 Choose the type of copy

12. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to the right edge of the lower portion of the screen.

13. Use the Value [+] and [-] buttons to choose the type of copy.

Display	Description
REP	When a recorded performance exists at the copy destination, the previous recording is deleted and replaced with the copied passage.
MIX	When a recorded performance exists at the copy destination, the newly copied passage is mixed with the previous recording. When the Tones of the copy source and destination are different, the Tone of the destination is used.
INS	When a recorded performance exists at the copy destination, the newly copied passage is inserted without deleting the previous recording. This makes the song longer by an amount equal to the number of inserted measures.

■ Step 4 Perform copying

If you want to cancel the settings and go back to the Edit screen without copying anything, press the [Song] button.

14. When you're done making all the settings, press the [Transpose] button.

Copying starts.
When copying is finished, the KR-277 returns to the Edit screen.

Copying a Rhythm Pattern

The KR-277 has a large number of onboard rhythm patterns. You can copy these rhythm patterns to create a rhythm part.

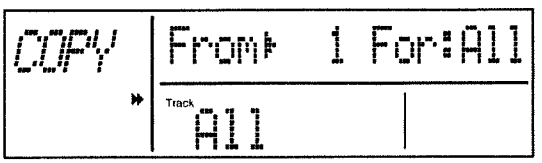
MEMO *For more information about the kind of rhythm Patterns, please refer to "Rhythm Pattern List" (page 142).*

NOTE *A rhythm pattern can only be copied to Part 10 (the [Rhythm] button).*

■ Step 1 Choose the rhythm pattern to copy

1. **Follow the steps in "Choosing an Editing Function" (page 89) to display "Copy" on the upper portion of the screen.**

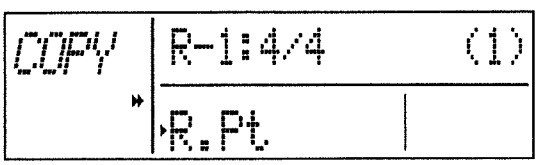
2. **Press the [Transpose] button to display the following screen.**



3. **Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to the left edge of the lower portion of the screen.**

4. **Use the Value [+] and [-] buttons to choose "R.Pt" (rhythm pattern).**

The screen changes as shown below.



5. **Use the [Beat ◄] button to move the cursor (▸) to the upper portion of the screen.**

6. **Use the Value [+] and [-] buttons to choose a rhythm pattern.**

As an example, the message "4/4 (1)" means "a four-beat rhythm pattern that is one measure long."

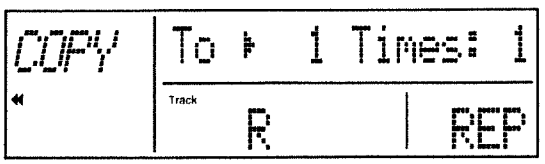
Press the Play [►] button to hear the rhythm pattern.

Press the Stop [■] button to stop playing the rhythm pattern.

■ Step 2 Choose the location of the copy destination

7. **Press the [Tempo ►] button twice.**

The screen changes as shown below.



Press the [Beat ◄] button once to go back to the previous screen.

8. **Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to "To" or "Times."**

9. **Use the Value [+] and [-] buttons to choose the location of the copy destination.**

Display	Description
To	Chooses the measure number of the first measure for the copy destination.
Times	Chooses the number of times to copy.

For instance, if you want to make a song repeat the rhythm pattern from the first to fourth measures, you should specify "To: 1" (copy from the first measure) and "Times: 4" (copy four times).

After that, carry out the operations starting with "Step 3 Choose the type of copy" in "Copying a Measure" (page 92).

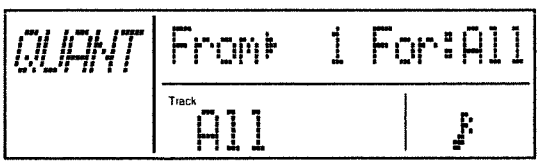
MEMO *You can also record the rhythm pattern. Take a look at "Creating a Rhythm Part with Ease" (page 84).*

Correcting Timing Discrepancies

You can correct for timing discrepancies in a recorded performance by having the music be aligned with a timing you specify. This is called "Quantizing."
As an example, let's say that the timing of some quarter-notes in a performance is a little off. In this case, you can quantize the performance with quarter-note timing, thus making the timing accurate.

1. Follow the steps in "Choosing an Editing Function" (page 89) to display "Quantize" on the upper portion of the screen.

2. Press the [Transpose] button to display the following screen.



3. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to "From" or "For."

Display	Description
From	Chooses the measure number of the first measure in the passage you want to quantize.
For	Chooses the number of measures you want to quantize. Choosing "All" selects everything from the end chosen with "From" to the end of the song.

4. Use the Value [+] and [-] buttons to choose the passage to quantize.

5. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to the left edge of the lower portion of the screen.

6. Use the Value [+] and [-] buttons to choose the number of the Track button or the Part to quantize.

Choosing "All" quantizes the same passage in all Parts.

7. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to the right edge of the lower portion of the screen.

8. Use the Value [+] and [-] buttons to choose the timing for quantizing.

If you want to cancel the settings and go back to the Edit screen without quantizing, press the [Song] button.

9. When you're done making all the settings, press the [Transpose] button.

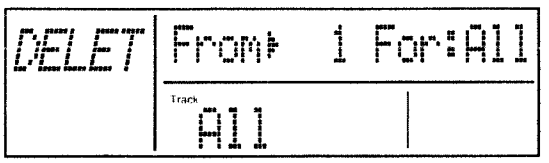
Quantization starts.
When the quantization is finished, the KR-277 returns to the Edit screen.

Deleting a Specific Measure

You can erase a portion of a performance. When a portion of a performance is erased, the rest of the performance is shifted up to fill the gap. This erasure of portions of a performance is called "Deleting."

1. Follow the steps in "Choosing an Editing Function" (page 89) to display "Delete" on the upper portion of the screen.

2. Press the [Transpose] button to display the following screen.



3. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to "From" or "For."

4. Use the Value [+] and [-] buttons to choose the passage you want to delete.

Display	Description
From	Chooses the measure number for the first measure of the passage you want to delete.
For	Chooses the number of measures you want to delete. Choosing "All" selects everything from the end chosen with "From" to the end of the song.

5. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to the left edge of the lower portion of the screen.

6. Use the Value [+] and [-] buttons to choose the number of the Track button or the Part for copying.

Choosing "All" deletes the same location in all Parts.
If you want to cancel the settings and go back to the Edit screen without deleting anything, press the [Song] button.

7. When you're done making all the settings, press the [Transpose] button.

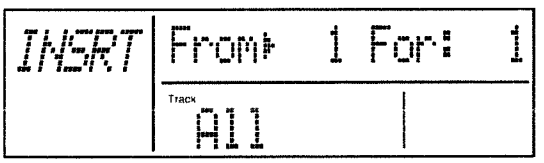
The deletion process starts.
When the deletion is finished, the KR-277 returns to the Edit screen.

Inserting a Blank Measure

You can add a blank measure at a location you specify. This addition of a blank measure is called "Insertion."

1. Follow the steps in "Choosing an Editing Function" (page 89) to display "Insert" on the upper portion of the screen.

2. Press the [Transpose] button to display the following screen.



3. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to "From" or "For."

4. Use the Value [+] and [-] buttons to choose the passage where you want to insert a blank measure.

Display	Description
From	Chooses the measure number where you want to insert the blank measure. Choosing "End" selects the last bar of the song.
For	Chooses the number of measures you want to insert.

5. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to the left edge of the lower portion of the screen.

6. Use the Value [+] and [-] buttons to choose the number of the Track button or the Part for insertion.

Choosing "All" inserts the same number of measures at the same location in all Parts.
If you want to cancel the settings and go back to the Edit screen without inserting anything, press the [Song] button.

7. When you're done making all the settings, press the [Transpose] button.

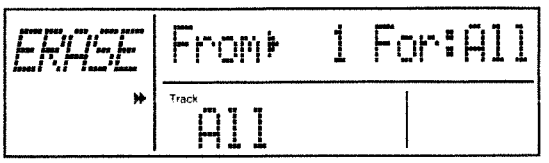
Insertion starts.
When insertion is finished, the KR-277 returns to the Edit screen.

Making a Measure Blank

You can blank out a passage you specify, without shortening the length of the song. This process of making certain measures blank is called "Erasing."

1. Follow the steps in "Choosing an Editing Function" (page 89) to display "Erase" on the upper portion of the screen.

2. Press the [Transpose] button to display the following screen.



3. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to "From" or "For."

4. Use the Value [+] and [-] buttons to choose the passage you want to make blank.

Display	Description
From	Chooses the measure number for the first measure of the passage you want to blank out.
For	Chooses the number of measures you want to blank out. Choosing "All" selects everything from the end chosen with "From" to the end of the song.

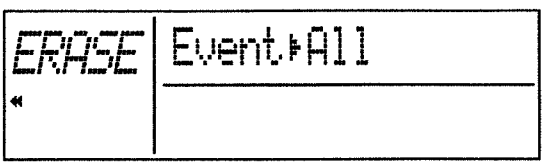
5. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to the left edge of the lower portion of the screen.

6. Use the Value [+] and [-] buttons to choose the number of the Track button or the Part you want to make blank.

Choosing "All" blanks out the same passage in all Parts.

7. Make sure the cursor (▸) is at the left edge of the lower portion of the screen, and press the [Tempo ►] button once.

The following screen appears.



Pressing the [Beat ◄] button once returns you the previous screens.
At this screen, you can choose what information in the selected measures is to be erased or not.

8. Use the Value [+] and [-] buttons to choose the information you want to make blank.

Display	Description
All	Erases all performance information, such as the notes, tempo, program changes, and volume-level changes.
Tempo	Erases tempo information. By erasing the tempo information for all measures, you can have a song featuring rhythm changes become a song with a fixed tempo. In such instances, you do not need to select track buttons or parts.
Prog.Chang	Erases program change information (page 103).
Note	Erases only notes.
ExceptNote	Erases performance information for everything but the keyboard and pedals.
Expression	Erases Expression (volume change) information.

If you want to cancel the settings and go back to the Edit screen without erasing anything, press the [Song] button.

9. When you're done making all the settings, press the [Transpose] button.

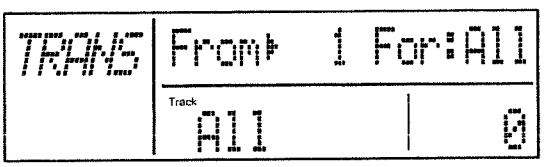
Erasure starts.
When the erasure is finished, the KR-277 returns to the Edit screen.

Transposing Individual Parts

You can transpose individual parts.

1. **Follow the steps in "Choosing an Editing Function" (page 89) to display "Transpose" on the upper portion of the screen.**

2. **Press the [Transpose] button to display the following screen.**



3. **Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to "From" or "For."**

4. **Use the Value [+] and [-] buttons to choose the passage you want to transpose.**

Display	Description
From	Chooses the measure number for the first measure of the passage you want to transpose.
For	Chooses the number of measures you want to transpose. Choosing "All" selects everything from the end chosen with "From" to the end of the song.

5. **Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to the left edge of the lower portion of the screen.**

6. **Use the Value [+] and [-] buttons to choose the number of the Track button or the Part you want to transpose.**

7. **Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to the right edge of the lower portion of the screen.**

8. **Use the Value [+] and [-] buttons to select the amount of transposition.**

You can transpose the passage within a range of -24 through +24 (in semitone steps).
If you want to cancel the settings and go back to the Edit screen without transposing, press the [Song] button.

9. **When you're done making all the settings, press the [Transpose] button.**

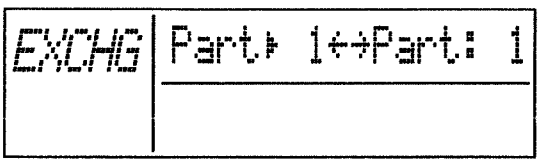
Transposition starts.
When transposition is finished, the KR-277 returns to the Edit screen.

Exchanging Parts

You can exchange the notes recorded for a particular part with the notes recorded for another part. This process of exchanging parts is called "Part Exchange."

1. Follow the steps in "Choosing an Editing Function" (page 89) to display "Part Exchange" on the upper portion of the screen.

2. Press the [Transpose] button to display the following screen.



3. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸).

4. Use the Value [+] and [-] buttons to choose the two parts you want to exchange.

If you want to cancel the settings and go back to the Edit screen without exchanging the parts, press the [Song] button.

5. Press the [Transpose] button.

Part exchanging starts.
When the part-exchanging process is finished, the KR-277 returns to the Edit screen.

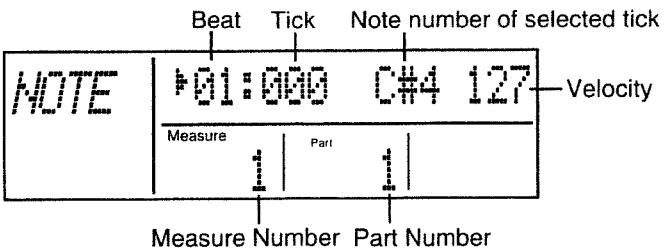
Correcting Notes One by One

You can make corrections in a recorded performance one note at a time. This process of making changes in individual notes is called "Note Editing."

You can make the corrections described below.
- Deleting misplayed notes
- Changing the scale of a single note
- Changing the key velocity of a single note

1. Follow the steps in "Choosing an Editing Function" (page 89) to display "Note Edit" on the upper portion of the screen.

2. Press the [Transpose] button to display the following screen.



3. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to the middle of the lower portion of the screen.

4. Use the Value [+] and [-] buttons to choose the Part number you want to correct.

5. Use the Bwd [◄◄] and Fwd [►►] buttons to move to the bar you want to correct.

6. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to another location, and use the Value [+] and [-] buttons to make the settings.

First, choose the beat and tick (Tick: A value indicating a unit of time smaller than a beat). Next, make the corrections for the note number and velocity.
If you want to cancel the settings and go back to the Edit screen without making corrections, press the [Song] button.

7. If you want to delete a note, press the Rec [●] button.

The note at the selected location is erased.

8. Press the [Transpose] button.

The note number and velocity at the selected location are changed. Continue in this way to make corrections for the notes one by one.

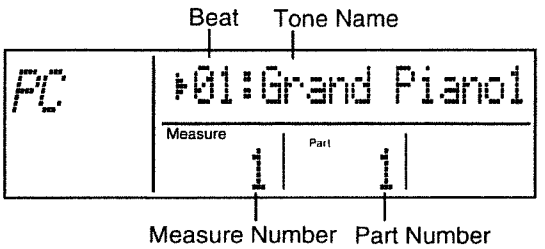
Press the [Song] button to go back to the Edit screen.

Modifying the Tone Changes in a Song

In some songs, the instrument sound changes during the course of the song (that is, the Tone changes in the middle of a Part). In such songs, an instruction to switch the Tone is inserted at the place where you want the sound to change. This instruction is called a "Program Change" (PC), and actions such as deleting program changes, or changing the Tone that is selected by them is known as "PC Editing."

1. Follow the steps in "Choosing an Editing Function" (page 89) to display "PC Edit" on the upper portion of the screen.

2. Press the [Transpose] button to display the following screen.



3. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to the middle of the lower portion of the screen.

4. Use the Value [+] and [-] buttons to choose the Part number you want to correct.

5. Use the Bwd [◄◄] and Fwd [►►] buttons to move to the bar you want to correct.

6. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to the beat location, and use the Value [+] and [-] buttons to choose the beat.

7. If you want to change the Tone, move the cursor (▸) to the location of the Tone and use the Tone button and the Value [+] and [-] buttons to choose the Tone.

If you want to cancel the settings and go back to the Edit screen without making any changes, press the [Song] button.

8. If you want to delete a program change, press the Rec [●] button.

9. Press the [Transpose] button.

The program change at the chosen location is corrected.

Press the [Song] button to go back to the Edit screen.

NOTE *Measures or beats for which the upper line of the screen shows "01:----------" do not contain a program change. It is not possible to insert a program change into a measure or beat that does not contain a program change.*

Changing a Song's Basic Tempo

You can change the basic tempo of a composition that was initially set when the song was recorded.

1. Press the [Tempo ►] button, then use the Value [+] and [-] buttons to choose the tempo.

2. Hold down the Rec [●] button and press the Reset [⏮] button.

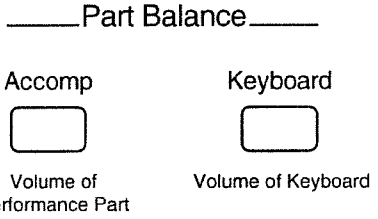
The song's basic tempo changes. Save the song on a floppy disk.

NOTE *The changed setting for the basic tempo is discarded when you turn off the power. Also, you can't choose another song until you erase the song for which the basic tempo has changed.*

NOTE *If the song you're working on has tempo changes in it, press the [Reset ⏮] button to go back to the beginning of the song before you carry out this operation. Changing the tempo without returning to the start of the song causes the proportion by which the tempo is altered at the location of the tempo change to affect the overall tempo of the composition.*

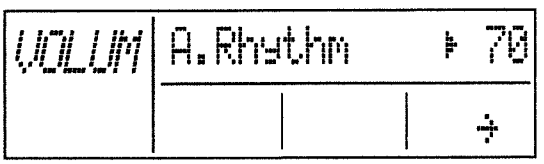
Adjusting the Volume of Each Performance Part

You can adjust the volume level and other values for a Music Style's performance part (page 54).



■ Adjusting the Volume of Accompaniment

1. **Press the [Accomp] button.**
2. **Use the [Beat ◄] and [Tempo ►] buttons to display the performance part whose volume you want to change on the upper portion of the screen.**



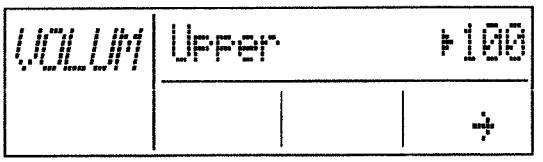
Display	Performance Part
A.Rhythm	Rhythm
A.Bass	Bass, bass tone
Accomp	Accompaniment 1, Accompaniment 2, and Accompaniment 3

3. **Use the Value [+] and [-] buttons to adjust the volume.**
   Press the [Song] button to return to the basic screen.

■ Adjusting the Volume of the Keyboard

The volume level changes not only when you're playing with the Automatic Accompaniment, but also when you finger the keyboard in the ordinary manner.

1. **Press the [Keyboard] button.**
2. **Use the [Beat ◄] and [Tempo ►] buttons to display the item you want to change on the upper portion of the screen.**



Display	Description
Upper	Volume of the upper section of the keyboard
Lower	Volume of the lower section of the keyboard
Layer	Volume of the tone of the rightmost of the two Tone buttons sounded during Layer Play (page 45)
Drums/SFX	Volume of percussion instruments / effects played with the keyboard

3. **Use the Value [+] and [-] buttons to adjust the volume.**
   Press the [Song] button to return to the basic screen.

Creating Your Own Original Style

You can take a song you've composed yourself and extract the portions you need to create your own original Music Style. This function is called the "Style Converter." Also, a Music Style you've created yourself is called a "User Style."

1. Use the 16-track sequencer to record the song you want to use to make a Music Style (page 70).

- Record on Parts 2, 7, 8, 9, and 10.
- Use major, minor, or diminished seventh chords to create the tune.
- When composing a song for use as a Music Style, it's a good idea to keep the intro, fill-ins and ending in mind when you record.

○ A Music Style is made up of five performance parts. Performance parts correspond to 16-track sequencer parts as shown below.

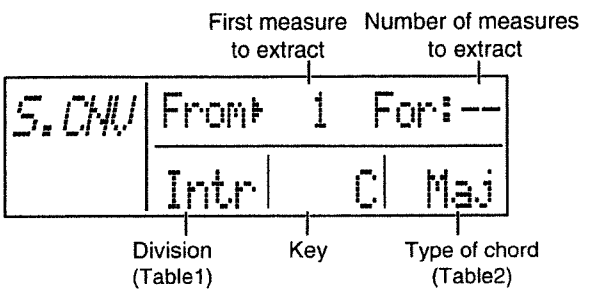
Music Style Performance Part	16-track sequencer Part
Rhythm	Part 10
Bass	Part 2
Accompaniment 1	Part 7
Accompaniment 2	Part 8
Accompaniment 3	Part 9

→ If you want to extract a part other than Part 2, 7, 8, 9, or 10, you should exchange the part with Part 2, 7, 8, 9, or 10. Check out "Exchanging Parts" (page 101).

2. Press the [Menu] button, and confirm that its indicator has lit.
The Menu screen appears (page 15).

3. Use the [Beat ◄] and [Tempo ►] buttons to display "Style Converter" on the upper portion of the screen.

4. Press the [Transpose] button to display the following screen.



Press the [Song] button once to go back to the Menu screen.

Table 1

A Music Style can be broken down into the segments shown below according to the state of play. These are called "Divisions." When you select a Division and paste in a measure extracted from a song, a Music Style is created automatically.

Display	Division
Intr	Intro
Orig	Original
Vari	Variation
FtoV	Fill-in to Variation
FtoO	Fill-in to Original
End	Ending

Table 2

You can create a Music Style using three chord types: minor, major, and diminished seventh.

Display	Description
Maj	Major
Min	Minor
7th	Diminished seventh

5. Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (▸) to where you want to make the setting.

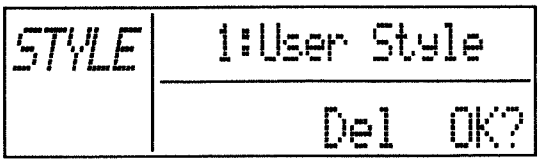
6. Use the Value [+] and [-] buttons to make the setting.
It's a good idea to start by choosing the Division where you want to paste a measure, then specify the measure to extract, and then choose the chord.

You can use the Play [►] button and the Stop [■] button to play back, listen to, and stop performance of the portion you want to extract.

7. When you're done making all the Division settings, press the [Transpose] button.
The User Style is recorded to the [Disk/User] button.

* *If you turn off the power or record a new User Style, any User Style you've previously recorded is lost. If you don't want to lose it, you should save it on a floppy disk. Take a look at "Saving a User Style" (page 107).*

If you try to record a new User Style, the following screen appears.



Press the [Song] button to get rid of this message. Save your work.
Press the [Transpose] button to record a new User Style, erasing the previously recorded one.

* *If you select "FtoV" (Fill-in to Variation) or "FtoO" (Fill-in to Original) as the Division, you can only extract one measure. The number of measures may be limited for other Divisions as well.*
* *If no setting is made for a Division, it uses a simple drum pattern.*
* *A Music Style contains the data described below. If a song includes data other than this, the results you get might not be what was intended.*
  - *Keyboard performance information*
  - *Amount of reverb*
  - *Amount of chorus*

Saving a User Style

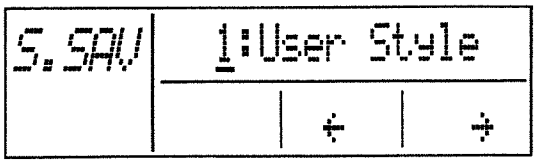
You can save a User Style you've created yourself on a floppy disk.

1. Insert a floppy disk in the disk drive (page 35).

2. Press the [Disk] button.
The disk screen appears (page 15).

3. Use the [Beat ◄] and [Tempo ►] buttons to display "UserStyle Save" on the upper portion of the screen.

4. Press the [Transpose] button to display the following screen.

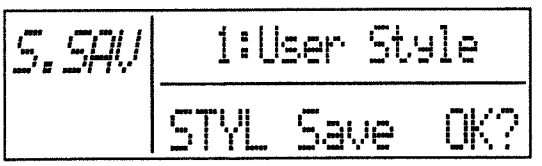


Press the [Song] button once to go back to the disk screen.

5. Assign a name and a number to the User Style.
Use the [Beat ◄] and [Tempo ►] buttons to move the cursor (‾) on the upper portion of the screen from one character to the next. Use the Value [+] and [-] buttons to select each number or letter.

* *If you select a number where a User Style has already been saved, the previously saved User Style is erased and the new one is saved. A "U" appears in front of the number of the User Style you saved. If you don't want to erase a previously saved User Style, choose a number that doesn't have a "U" in front of it.*

6. Press the [Transpose] button again to display the following screen.



Press the [Song] button once to back up to the previous screen.

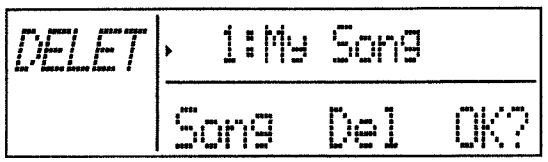
7. Press the [Transpose] button again to start saving the User Style.
When the [Transpose] button's indicator goes out, the KR-277 has finished saving your User Style.

→ You can erase a User Style saved on a floppy disk. Take a look at "Erasing a Saved Song or User Style" (page 108).

Erasing a Saved Song or User Style

You can erase a song (page 38), User Style (page 106), or User Program (page 110) that's been saved on a floppy disk.

1. **Insert the floppy disk into the disk drive (page 35).**
2. **Press the [Disk] button.**
   The disk screen appears (page 15).
3. **Use the [Beat ◄] and [Tempo ►] buttons to display "Disk File Del." on the upper portion of the screen.**
4. **Press the [Transpose] button to display the following screen.**

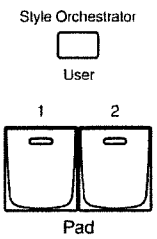


   Press the [Song] button once to go back to the disk screen.
5. **Use the Value [+] and [-] buttons to choose the song, User Style, or User Program you want to erase.**
6. **Press the [Transpose] button a second time to erase the selected song, User Style, or User Program.**

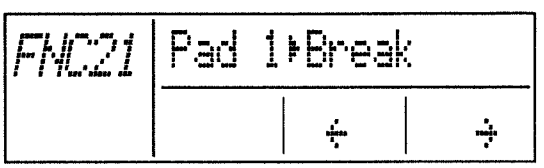
Assigning Functions to Buttons and Pedals

You can assign a variety of different functions to the Pad [1] button, the Pad [2] button, the soft pedal, or the sostenuto pedal.
You can then call up the assigned feature simply by pressing the corresponding pedal or button.

1. **To assign a function to the Pad [1] or Pad [2] button, press the [Style Orchestrator] button, and confirm that the button has lighted.**



2. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
3. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC21" to "FNC24" on the left side of the screen.**



Display	Description
FNC21	Assigns the function to the Pad [1] button.
FNC22	Assigns the function to the Pad [2] button.
FNC23	Assigns the function to the soft pedal (the left-hand pedal).
FNC24	Assigns the function to the sostenuto pedal (the middle pedal).

4. **Use the Value [+] and [-] buttons to choose the function.**
   Press the [Song] button to return to the basic screen.

* *When you turn off the power, the function assigned to the Pad [1] or Pad [2] button is canceled. The pedals return to their original actions (page 16).*

* *Pressing the One Touch Program [Piano] button returns the pedals to their original functions.*

Assignable Functions

Display	Description
Leading Bs	Toggles the Leading Bass function on or off. The function that sounds the lowest note of a fingered chord as the bass tone is called "Leading Bass." When set to "ON," the bass tone changes when an inverted chord is used. This is normally set to "OFF," and the tonic of the fingered chord is sounded as the bass tone. If you've assigned this feature to a pedal, Leading Bass is on while the pedal is depressed.
Break	During a performance with Automatic Accompaniment, you can stop the accompaniment for exactly one measure.
Fill to Vr	This does the same thing as the [To Variation] button (page 59).
Fill to Or	This does the same thing as the [To Original] button (page 59).
Fill In	A fill-in is inserted, but the accompaniment pattern after that doesn't change.
Half FtoV	This does the same thing as the [To Variation] button, but is half the number of measures.
Half FtoO	This does the same thing as the [To Original] button, but is half the number of measures.
Org/Vari	This changes the accompaniment pattern without inserting a fill-in.
Orchestra	This changes the arrangement of the Automatic Accompaniment.
Simple I/E	This simplifies the intro and ending.
Melody Int	This toggles the Melody Intelligence function on and off (page 60).
Intro/End	This does the same thing as the [Intro/Ending] button.
Start/Stop	This does the same thing as the [Start/Stop] button.
Play/Stop	This does the same thing as the Play [►] button and the Stop [■] button.
Fade I/O	This starts Automatic Accompaniment with a fade-in (where the volume gets progressively louder), ends it with a fade-out (where the volume gets progressively softer), then stops.
Rotary S/F	This changes the speed of the rotary effect (page 22).
Glide	The note's pitch momentarily drops, then gradually returns to its original pitch. This can be effective for simulating the performance of instruments like a Hawaiian guitar.
Punch I/O	During Punch-in Recording, this starts and stops recording (page 79).

Functions Assignable Only to Pedals

Display	Description
Upr Soft	This makes the soft pedal function in the usual way.
Upr Sost	This makes the sostenuto pedal function in the usual way.
Lwr Dampr	This applies lingering reverberations to notes played with the Lower section of the keyboard while the damper pedal is depressed.

Saving Button Settings

You can store information such as your presently selected buttons and function settings, then call up these stored settings when you need them again. It can be convenient to store combinations of settings that you often use. Such a set of stored settings is called a "User Program."

1. Hold down the [User Program] button and press one of the Style buttons.
The present settings are stored.

A User Program is stored using a Style button. To call it up, press the [User Program] button, then press the Style button where the User Program is stored.

* *Never try to switch off the power while this operation is in progress. Doing so may damage the internal memory, making it impossible to use this instrument.*

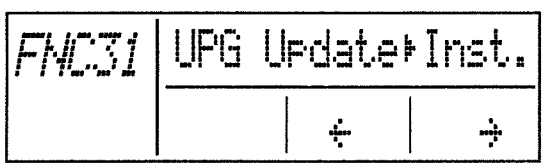
→ You can restore a User Program to its factory default setting. Check out "Restoring Settings to Their Default Values" (page 122).

■ Setting the Timing for Calling Up a User Program

When you've stored a combination of function settings during a performance with Automatic Accompaniment, you can make it so that only settings which change a Music Style are not called up.
For instance, this can be useful at times such as when you want to change only the settings for Tones and pedals while playing the same Music Style.

1. Press the [Function] button, and confirm that its indicator has lit.
The Function screen appears (page 15).

2. Use the [Beat ◄] and [Tempo ►] buttons to display "FNC31" on the left side of the screen.



3. Use the Value [+] and [-] buttons to toggle between "Inst." and "Delay."
Press the [Song] button to return to the basic screen.

Display	Description
Inst.	This is the usual setting. Pressing the button calls up the User Program simultaneously.
Delay	Pressing a button and releasing it immediately calls up settings other than the Music Style. Hold down the button for a few seconds calls up all settings.

■ Saving User Programs on Floppy Disk

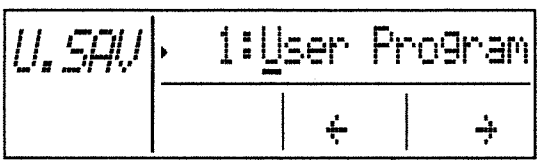
You can save all User Programs now stored on the Style buttons on floppy disk as a single set.

1. Insert a floppy disk in the disk drive (page 35).

2. Press the [Disk] button.
The disk screen appears (page 15).

3. Use the [Beat ◄] and [Tempo ►] buttons to display "User Prog.Save" on the upper portion of the screen.

4. Press the [Transpose] button to display the following screen.

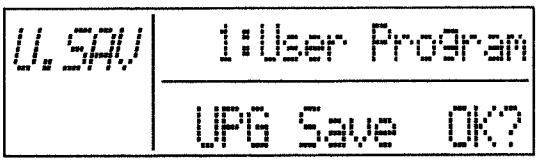


Press the [Song] button once to go back to the disk screen.

5. Assign numbers and names to the User Programs.
At the upper portion of the screen, use the [Beat ◄] and [Tempo ►] buttons to move the cursor (—) from one character to the next. Use the Value [+] and [-] buttons to select each number or letter.

* *If you select a number where a User Program has already been saved, the previously saved User Program is erased and the new one is saved. A "U" appears in front of the number of the User Program you saved. If you don't want to erase a previously saved User Program, choose a number that doesn't have a "U" in front of it.*

6. Press the [Transpose] button again to display the following screen.



Press the [Song] button once to go back to the previous screen.

7. Press the [Transpose] button again to start saving the User Program.
When the [Transpose] button's indicator goes out, the KR-277 has finished saving your User Program.

→ You can erase a User Program saved on a floppy disk. Take a look at "Erasing a Saved Song or User Style" (page 108).

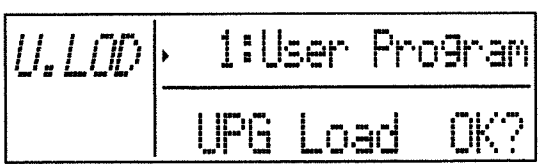
■ Calling Up User Programs from Floppy Disk

1. Insert a floppy disk in the disk drive (page 35).

2. Press the [Disk] button.
The disk screen appears (page 15).

3. Use the [Beat ◄] and [Tempo ►] buttons to display "User Prog.Load" on the upper portion of the screen.

4. Press the [Transpose] button to display the following screen.



Press the [Song] button once to go back to the disk screen.

5. Use the Valve [+] and [-] buttons to display the number and name of the User Program you want to call up on the upper portion of the screen.

6. Press the [Transpose] button a second time to call up the User Program.

Disabling All Buttons

The "panel lock" function lets you disable all buttons except for piano performance. By using the panel lock function, you can prevent the sound or display screen from changing even if a button is pressed by mistake. When the panel is locked, the following operations can be performed.

- Playing with the "Grand Piano1" sound
- Adjusting the volume using the [Volume] knob
- Adjusting the sound brilliance using the [Brilliance] slider
- Adjusting the amount of reverb applied using the [Reverb] slider

1. Lower the volume all the way, then turn off the power.

2. While holding down the [Function] button, press and hold down the [Power] switch. Then, continue to hold down these two buttons for a few seconds.
This disables all buttons.
Playing the keyboard now produces a Grand Piano 1 sound.

Switching the power off and back on again cancels the panel lock and returns the KR-277 to its usual state.

→ "Switching the Power On and Off" (page 18)

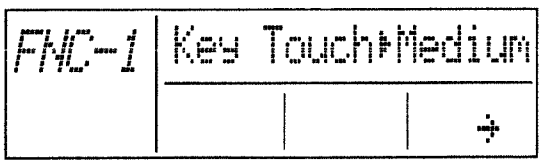
* *When the [Balance] slider is all the way to the left, no sound is heard when you finger the keyboard. You can usually leave the slider at the center position.*

Chapter 8 Changing Various Settings

Changing the Keyboard's Touch

You can vary the touch of the keyboard along a 60-step range.

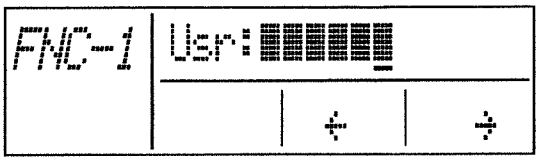
1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC-1" on the left side of the screen.**



3. **Use the Value [+] and [-] buttons to change the touch.**
   You can vary the touch along a three-step range of "Medium," "Heavy," and "Light."
   When you turn on the KR-277, the setting is at "Medium."

Display	Description
Medium	You can play with the most natural touch. This is the closest to the touch of an acoustic piano.
Heavy	You have to finger the keyboard more forcefully than usual in order to play fortissimo, so the keyboard touch feels heavier. Dynamic fingering adds even more feeling to what you play.
Light	You can achieve fortissimo (ff) play with a less forceful touch than usual, so the keyboard feels lighter. This setting can make the keyboard easier to play for children or others with less strength.
Usr	This lets you vary the touch of the keyboard along a 60-step range.

4. **Use the Value [+] and [-] buttons to choose "Usr" (user) on the upper portion of the screen.**
5. **Press the [Transpose] button.**
   The screen shown below appears, making it possible for you to vary the touch of the keyboard along a 60-step range.
   The level of touch appear on the upper portion of the screen.



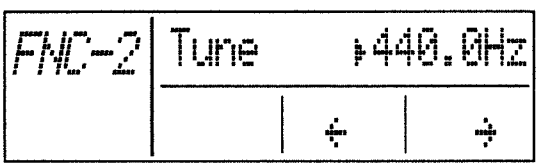
   Press the [Song] button once to go back to the previous screen.
6. **Use the [Beat ◄] and [Tempo ►] buttons to change the touch.**

→ The setting for keyboard touch usually returns to its default value when you turn off the power, but a value set with "Usr" can be saved in memory. Take a look at "Retaining Settings While the Power Is Switched Off" (page 122).

Changing the Standard Pitch —Master Tuning

The standard pitch generally refers to the pitch of the note that's played when you finger the middle A key. If you're performing in an ensemble with other instruments, what you play together won't sound good if the standard pitches of the instruments aren't in tune with each other.
The process of putting the standard pitches in tune with each other is called "master tuning."

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC-2" on the left side of the screen.**



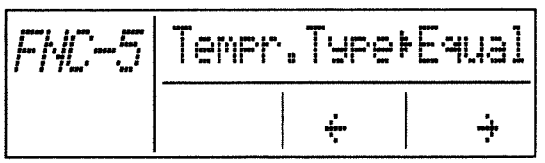
3. **Use the Value [+] and [-] buttons to change the standard pitch.**
   You can set the standard pitch within the range of 415.3 to 466.2 Hz.
   The setting is at "440.0 Hz" when the KR-277 is powered up.
   Press the [Song] button to return to the basic screen.

Changing the Tuning

You can play classical music such as baroque pieces using their original tuning.
Most modern songs are composed and played with the assumption that equal temperament (the most common tuning in use today) will be used, but when classical music was composed, there were a wide variety of other tuning systems in existence. Playing a composition with its original tuning lets you enjoy the sonorities of the chords that the composer originally intended.

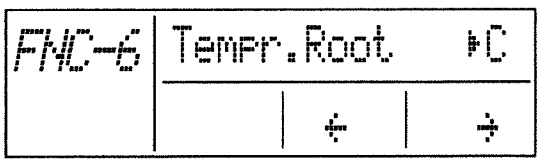
1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).

2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC-5" on the left side of the screen.**



3. **Use the Value [+] and [-] buttons to choose the temperament type (Table 1).**

4. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC-6" on the left side of the screen.**



5. **Use the Value [+] and [-] buttons to choose the keynote.**
   When playing with tuning other than equal temperament, you need to specify the keynote for tuning the song to be performed (that is, the note that corresponds to C for a major key or to A for a minor key).
   If you choose an equal temperament, there's no need to select a keynote.

   Press the [Song] button to return to the basic screen.

Table 1

Display	Temperament Characteristics
Equal	Equal This tuning divides an octave into 12 equal parts. Every interval produces about the same amount of slight dissonance. This setting is in effect when you turn on the power.
Pytha	Pythagorean scale This scale devised by the philosopher Pythagoras eliminates dissonance in fourths and fifths. Dissonance is produced by third-interval chords, but melodies are euphonious.
J.Maj	Just Major (just intonation—major) This scale eliminates dissonance in fifths and thirds. It is unsuited to playing melodies and cannot be transposed, but produces beautiful chords.
J.Min	Just Minor (just intonation—minor) The scales of the major and minor just intonations are different. You can get the same effect with the minor scale as with the major scale.
MeanT	Mean Tone This scale makes some compromises in just intonation, enabling transposition to other keys.
Werck	Werckmeister This is a combination of the mean tone and Pythagorean scales. Performances are possible in all keys (first technique, III).
KirnB	Kirnberger This scale is a modification of the meantone and just intonations that permits greater freedom in transposition to other keys. Performances are possible in all keys (III).

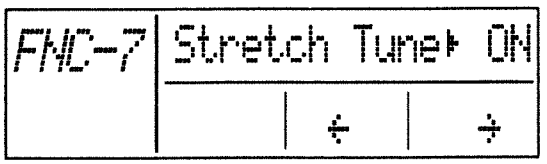
* *You can't record a composition in anything but equal temperament.*

→ If you're performing in an ensemble with other instruments, the pitch may sometimes be off, depending on what key you're playing in. Tune the KR-277 to the fundamental pitch of the other instruments.

Changing the Tuning Curve

A piano is generally tuned to a pitch with a lower bass range and a higher treble range than equal temperament. This special tuning method for pianos is called "stretch tuning."
A graph that shows the changes in pitch of actual tuning compared with the changes in equal temperament pitch is called a tuning curve. Changing the tuning curve produces subtle variations in the reverberations of the chords you play.

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC-7" on the left side of the screen.**



3. **Use the Value [+] and [-] buttons to toggle between "ON" and "OFF."**

Display	Characteristics
ON	This tuning curve expands the bass and treble ends somewhat. It is suitable for performances such as piano solos. This setting is in effect when you turn on the power.
OFF	This is the standard tuning curve. It is suitable when playing layered tones, or for playing in ensemble with other instruments.

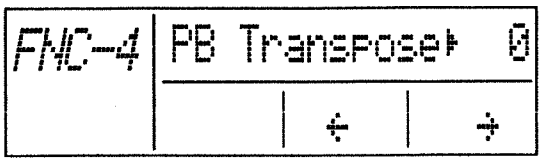
Press the [Song] button to go back to the basic screen.

→ This setting is effective only for piano Tones.
→ You can choose a tuning curve even when a scale other than equal temperament (page 113) has been selected.

Transposing a Song

You can transpose a song for playback.

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC-4" on the left side of the screen.**



3. **Use the Value [+] and [-] buttons to transpose the song in semitone steps.**

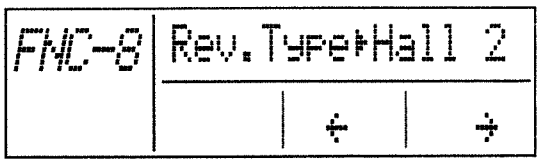
   You can transpose the song within a range of -24 to +24 half tones.
   Press the [Song] button to go back to the basic screen.

* *The transposition setting returns to its original value when switch off the power or choose another song.*

Changing the Type of Reverb Effect

You can change the reverb that's applied to any of eight types.

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC-8" on the left side of the screen.**



3. **Use the Value [+] and [-] buttons to choose the type of reverb.**
   The setting is at "Hall2" when the KR-277 is powered up.
   Press the [Song] button to go back to the basic screen.

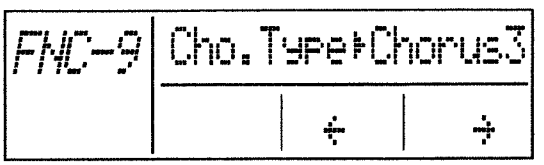
Display	Description
Room1	Simulates the reverb of a conference room
Room2	Simulates the reverb of a performance lounge
Room3	Simulates the reverb of a large, open room
Hall1	Simulates the reverb of a large concert hall
Hall2	Simulates the reverb of a small concert hall
Plate	Applies a bright, metallic reverb
Delay	Repeats the sound many times, like an echo
PanDely (Pan Delay)	Makes the sound jump back and forth between the left and right speakers

→ Check out "Adding an Echo to a Sound" (page 46).

Changing the Type of Chorus Effect

Under "Adding a Variety of Effects to Sounds" (page 46), if you choose "Chorus," you can change the type of chorus effect.

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC-9" on the left side of the screen.**



3. **Use the Value [+] and [-] buttons to choose the type of chorus.**
   The setting is at "Chorus3" when the KR-277 is powered up.

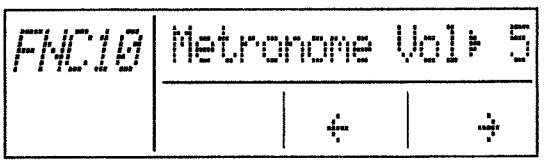
   Press the [Song] button to go back to the basic screen.

Display Description
Chorus1 Applies a light chorus effect with slow undulations
Chorus2 Applies a light chorus effect with quick undulations
Chorus3 Applies a deep chorus effect with slow undulations
Chorus4 Applies a deep chorus effect with quick undulations
FBChors (FB Chorus) A soft sound with a flanger effect
Flanger An effect that sounds like a jet plane's ascent/descent
S.Delay (Short Delay) A short echo effect
FB-Dely (Feedback Delay) A short echo with many repetitions

Changing the Metronome's Settings

You can change the metronome pattern and volume level, and the type of metronome sound.

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC10" to "FNC12" on the left side of the screen.**



Display	Description
FNC10	You can adjust the volume of the metronome along a ten-stage range. The setting is at "5" when the KR-277 is powered up.
FNC11	You can change the type of sound of the metronome. The setting is at "Click" when the KR-277 is powered up.
FNC12	You can change the metronome pattern. The setting is at "Normal" when the KR-277 is powered up.

3. **Use the Value [+] and [-] buttons to make the setting.**
   Press the [Song] button to go back to the basic screen.

Types of Metronome Sounds

Display	Description
Click	Ordinary metronome sound
Elec.	Electronic metronome sound
Voice	A voice counting ("one, two, three...")
Animal	Dog and cat cries

→ The type of metronome sound can be stored, so it isn't discard when you turn off the power. Take a look at "Retaining Settings While the Power Is Switched Off" (page 122).

Types of Metronome Patterns

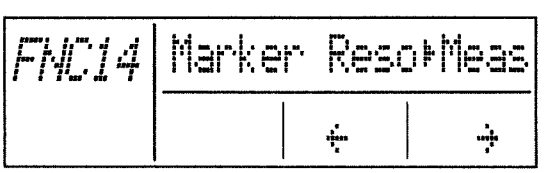
Display	Description
Normal	The metronome sounds in the ordinary way.
𝅗𝅥.	Counting starts at the beginning of the measure, in intervals of dotted half-note upbeats.
𝅗𝅥	Counting starts at the beginning of the measure, in intervals of half-note upbeats.
♩.	Counting starts at the beginning of the measure, in intervals of dotted quarter-note upbeats.
♩	Counting starts at the beginning of the measure, in intervals of quarter-note upbeats.
♪.	Counting starts at the beginning of the measure, in intervals of dotted eighth-note upbeats.
♪	Counting starts at the beginning of the measure, in intervals of eighth-note upbeats.
𝅘𝅥𝅯	Counting starts at the beginning of the measure, in intervals of sixteenth-note upbeats.
+Doubl	The metronome plays with a backbeat added to each beat.
+Tripl	Counting is with triplets for each beat.
+Shufl	The added sounds are shuffled.

→ Take a look at "Using the Metronome" (page 28).

Placing a Marker in the Middle of a Measure

A marker is normally placed at the start of the selected measure, but you can change the setting so that a marker is placed at a position partway through a measure.

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC14" on the left side of the screen.**



3. **Use the Value [+] and [-] buttons to change from "Meas" (placed on the bar line) to "Beat" (placed partway through the measure).**

The setting is at "Meas" when the KR-277 is powered up.

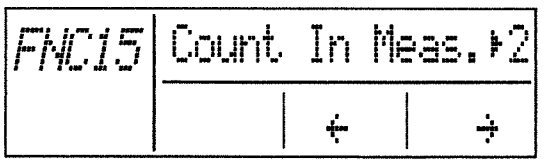
Press the [Song] button to go back to the basic screen.
Play back the song, and press the [A] button and [B] button to place the markers where you want them to go. Markers A and B are placed at the location where you press the corresponding button.

→ Take a look at "Moving to a Marked Passage" (page 63).

Changing the Number of Measures Counted and the Count Sound

You can change the number of measures that are counted, as well as the type of counting sound.

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC15" or "FNC16" on the left side of the screen.**



Display	Description
FNC15	You can set the number of measures counted to "1" or "2." The setting is at "2" (two bars) when the KR-277 is powered up.
FNC16	You can set the type of count sound. The setting is at "Sticks" when the KR-277 is powered up.

3. **Use the Value [+] and [-] buttons to make the setting.**

Types of Count Sounds

Display	Description
Sticks	Sound of tapping with a stick
Click	A bell and a clicking sound
Elec.	Electronic sound
Voice	Human voice
Animal	Dog and cat cries

Press the [Song] button to go back to the basic screen.

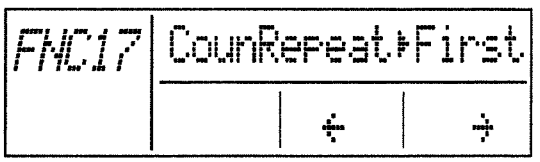
→ Take a look at "Entering a Performance with the Right Timing" (page 67).

→ The type of count sound can be stored, so it isn't discard when you turn off the power. Take a look at "Retaining Settings While the Power Is Switched Off" (page 122).

Playing the Count Sound at Each Repetition

You can choose whether the count is sounded at every repetition when you repeat playback of a song.

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC17" on the left side of the screen.**



3. **Use the Value [+] and [-] buttons to toggle between "First" and "Every."**
   The setting is at "First" when the KR-277 is powered up.

Display	Description
First	The count is sounded only during the first playback.
Every	The count is sounded during every playback.

Press the [Song] button to return to the basic screen.

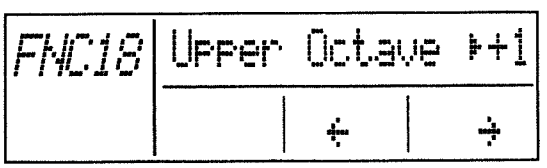
→ Take a look at "Entering a Performance with the Right Timing" (page 67).

Shifting the Keyboard Pitch by One of More Octaves

The pitch of the notes you play with the Upper and Lower sections of the keyboard can be shifted an octave at a time. This function is called "octave shift."
For instance, if you choose something like "Strings" for the Lower section of the keyboard, you might not be able to hear the notes well because they're too low. In such cases, raising the sound by an octave lets you play the Strings notes at the same pitch as when you finger the Upper section of the keyboard.

■ Doing an Octave Shift for the Upper Section

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC18" on the left side of the screen.**



3. **Use the Value [+] and [-] buttons to choose the number of octaves to shift the pitch.**
   You can make the setting within a range of -2 (down two octaves) to +2 (up two octave).
   Press the [Song] button to go back to the basic screen.

■ Doing an Octave Shift for the Lower Section

In step 2 of "Doing an Octave Shift for the Upper Section," display "FNC19" on the screen.

■ Doing an Octave Shift for Right-hand Tone Button Notes During Layer Play

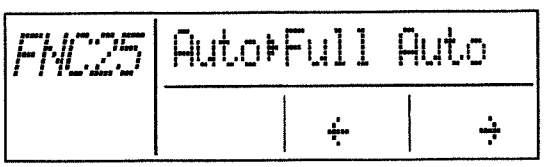
In step 2 of "Doing an Octave Shift for the Upper Section," display "FNC20" on the screen.
→ Take a look at "Playing Different Tones with the Left and Right Hands—Split Play" (page 48) and "Combining the Sounds of Two Instruments—Layer play" (page 45).

Changing the Settings for Automatic Accompaniment

You can change the basic setting when the One Touch Program [Arranger] button is pressed.
The KR-277 returns to the basic setting when you turn on the power.

■ Changing the Settings for the Tempo and the Tone of the Upper Section

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC25" on the left side of the screen.**

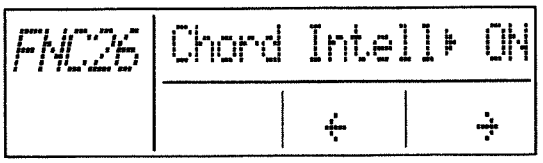


3. **Use the Value [+] and [-] buttons to select what is displayed on the upper portion of the screen.**

Display Description
Full Auto The ideal tempo and tone for the selected Music Style is set. This is the usual setting.
Tempo Lock When the Music Style is changed, the tempo doesn't vary.
Tone Lock When the Music Style is changed, the tone of the Upper section of the keyboard doesn't vary.
Tempo, Tone When the Music Style is changed, the tempo and the tone of the Upper section of the keyboard don't vary.
OFF The button setting remains unchanged, and only the Music Style changes.

■ Canceling Chord Intelligence Function

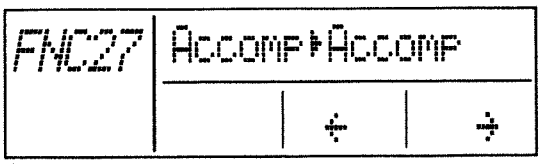
1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC26" on the left side of the screen.**



3. **Use the Value [+] and [-] buttons to toggle Chord Intelligence on (set) or off (canceled).**

■ Changing How the Keyboard is Sounded

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC27" on the left side of the screen.**



3. **Use the Value [+] and [-] buttons to toggle the display on the upper portion of the screen.**

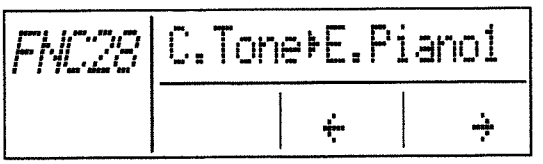
Display	Description
Accomp	Only the Music Style is sounded. This is the usual setting.
Chord+Bs	The Music Style's rhythm part, chord tone, and bass tone are sounded.

When set to "Chord+Bs," the sound played by the Lower section is "Acoustic Bs." (power-on default). If you've changed the tone of the Lower section, that tone is sounded (page 49).

Changing the Chord Tone and Bass Tone

When Automatic Accompaniment is stopped and the [Sync] button's indicator is dark, fingering the left-hand section of the keyboard causes a chord to be sounded. This is called the "chord tone," and the root of the chord that is played at the same time is called the "bass tone."
You can change the sound of the chord tone and bass tone.

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC28" or "FNC29" on the left side of the screen.**

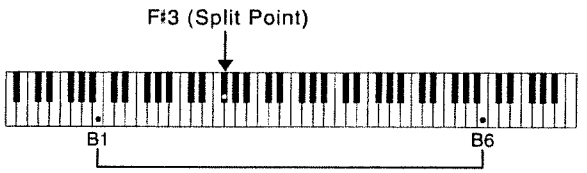


Display	Description
FNC28	You can choose the sound of the chord tone.
FNC29	You can choose the sound of the bass tone.

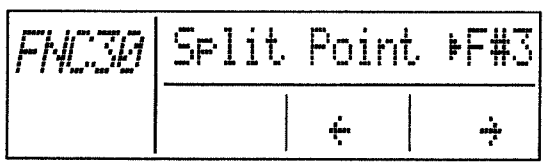
3. **Use the Value [+] and [-] buttons to choose the sounds of the chord tone and the bass tone.**
   Press the [Song] button to go back to the basic screen.

Changing the Keyboard's Split Point

You can change the location where the keyboard is divided (the split point).



1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC30" on the left side of the screen.**



3. **Use the Value [+] and [-] buttons to choose the split point.**
   You can set the split point within a range of B1 to B6.
   The setting is at "F#3" when the KR-277 is powered up.

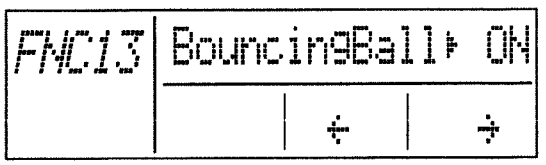
   Press the [Song] button to return to the basic screen.

→ Check out "Playing Different Tones with the Left and Right Hands-split play" (page 48).

Hiding the Bouncing Ball

You can hide the bouncing ball.

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC13" on the left side of the screen.**

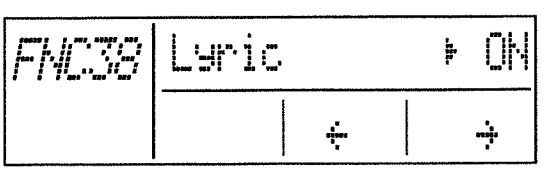


3. **Use the Value [+] and [-] buttons to toggle between "ON" (lighted) and "OFF" (dark).**
   The setting is at "ON" when the KR-277 is powered up.
   Press the [Song] button to return to the basic screen.

Hiding the On-screen Lyrics

Some karaoke Music Files show lyrics on screen. You can hide the lyrics displayed by such Music Files.

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC38" on the left side of the screen.**



3. **Use the Value [+] and [-] buttons to toggle between "ON" (show lyrics) and "OFF" (hide lyrics).**
   The setting is at "ON" when the KR-277 is powered up.
   Press the [Song] button to go back to the basic screen.

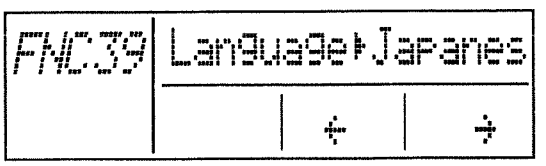
* *Pressing a button, such as one of the Tone buttons, while lyrics are displayed causes the lyrics to be hidden. If you want to display the lyrics again, press the Play [►] button.*

* *Depending on the music files, there may be cases in which the lyrics cannot be displayed even if the music file contains lyrics.*

Changing the Language for Screen Messages

You can switch between English and Japanese as the language for some of the text that appears on screen.

1. **Press the [Function] button, and confirm that its indicator has lit.**
   The Function screen appears (page 15).
2. **Use the [Beat ◄] and [Tempo ►] buttons to display "FNC39" on the left side of the screen.**



3. **Use the Value [+] and [-] buttons to toggle between "Japanes" and "English."**
   Press the [Song] button to go back to the basic screen.

* *Some function names and other things are displayed in English even after you've chosen "Japanese." These can't be changed so they appear in Japanese.*

→ This setting can be stored, so it isn't discarded when you turn off the power. Check out "Retaining Settings While the Power Is Switched Off" (page 122).

Retaining Settings While the Power Is Switched Off

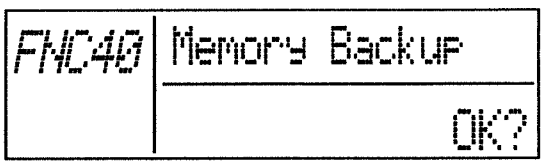
Ordinarily, when you turn off the power, settings return to their default values. However, the settings described below can be stored, so they aren't discarded when you turn off the power. This function is called "Memory Backup."

- Other effect types and amounts applied (page 46)
- "Usr" value for keyboard touch (page 112)
- The kind of metronome sound (page 116)
- The kind of count sound (page 117)
- On-screen language (page 121)

1. Press the [Function] button, and confirm that its indicator has lit.
The Function screen appears (page 15).

2. Use the [Beat ◄] and [Tempo ►] buttons to display "FNC40" on the left side of the screen.

3. Press the [Transpose] button to display the following screen.



Press the [Song] button once to go back to the Function screen.

4. Press the [Transpose] button again.
When the [Transpose] button's indicator goes out, the KR-277 has finished storing the settings in memory.
Press the [Song] button to return to the basic screen.

* *Never try to switch off the power while this operation is in progress. Doing so may damage the internal memory, making it impossible to use this instrument.*

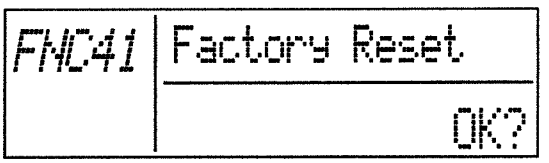
Restoring Settings to Their Default Values

Settings that have been stored in memory using Memory Backup can be restored to their original default values. This function is called "Factory Reset."

1. Press the [Function] button, and confirm that its indicator has lit.
The Function screen appears (page 15).

2. Use the [Beat ◄] and [Tempo ►] buttons to display "FNC41" on the left side of the screen.

3. Press the [Transpose] button to display the following screen.



Press the [Song] button once to go back to the Function screen.

4. Press the [Transpose] button again.
When the [Transpose] button's indicator goes out, the KR-277 has finished restoring the settings to their default values.
Press the [Song] button to go back to the basic screen.

* *Never try to switch off the power while this operation is in progress. Doing so may damage the internal memory, making it impossible to use this instrument.*

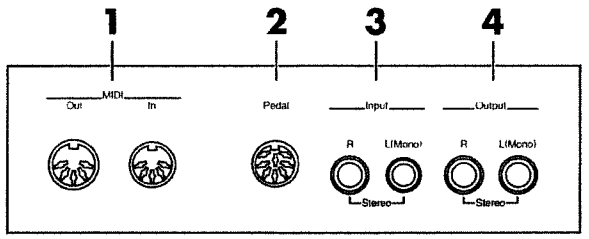
Chapter 9 Connecting External Devices

If you want to hook up an external instrument to the KR-277, then this chapter is for you.

Names and Functions of Jacks and Connectors

The jacks and connectors on the unit's rear and bottom panels have the various functions described below.

■ Rear panel



1 MIDI Out/In Connectors
You can connect external MIDI instruments to these connectors to exchange performance information (page 124).

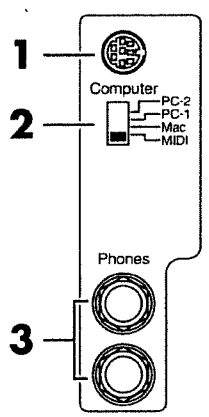
2 Pedal Jack
The special stand's pedal cord plugs into this jack.

3 Input Jacks
You can play output from other sound generators by connecting these sources to the KR-277's input jacks.

* *The volume of the connected audio source cannot be adjusted on the KR-277. Please connect an audio source whose output volume can be adjusted.*

4 Output Jacks
You can hear some awesome sounds if you connect speakers or other audio equipment to these jacks. You can also hook up a portable stereo to record your performances on cassette tape (page 124).

■ Bottom panel



1 Computer Connector
You can connect a computer to this connector to exchange performance information (page 124).

* *You can't use the MIDI Out/In connector and the Computer connector at the same time.*

2 Computer Switch
Set this switch to Mac, PC-1, or PC-2 according to the type of computer that's connected (page 124).
You can also switch between connections to the MIDI Out/In connector and the Computer connector.

3 Phones (headphones jack)
→ Take a look at "Using Headphones" (page 17).

Making the Connections

* *If you're planning on connecting the KR-277 to other equipment with cables, be sure to follow the steps shown below to make the connections. If this is not done in the correct sequence, you risk causing a malfunction and/or damaging the speakers.*

1. **Turn down the volume all the way on all equipment.**
2. **Turn off the power to the KR-277 and other connected equipment.**
3. **Connect the cables.**
4. **Turn on the connected equipment.**
5. **Turn on the KR-277.**
6. **Adjust the volume of the connected equipment and of the KR-277.**

After use, follow the steps below to switch off the power.

1. **Turn down the volume all the way on all equipment.**
2. **Turn off the KR-277.**
3. **Turn off the connected equipment.**

● Connecting Audio Equipment

You can hook up a tape recorder or other audio device and record your performances on the KR-277. Use an audio cable to connect the input jack on the audio set or amp mixer to one of the output jacks on the KR-277. Please use an audio cable with a standard phone plug. Consult the retailer from whom you purchased the piano.

● Connecting a Computer

You can connect a computer on which a program such as Roland Visual MT is installed and play sounds from the software sound generator through the KR-277's speakers or save songs recorded on the KR-277 on the computer.

1. **Turn off the KR-277 and the computer.**
2. **Use a computer cable (sold separately) to connect the Computer connector on the KR-277 to a serial port on the computer.**
3. **Set the Computer switch on the bottom of the unit to match the type of connected computer.**

* *Take a look at the examples of connections.*

4. **Turn on the computer.**
5. **Turn on the KR-277.**
6. **Make the settings for baud rate (transmission speed) for the computer and the software.**

* *For more information, refer to the documentation for the computer you're using.*

7. **You should also make the settings for the MIDI send channel (page 125) and Local Control on or off as needed (page 125).**

Connection examples:

○ Connection with an Apple Macintosh computer

Use a computer cable (sold separately) to connect the Computer connector on the KR-277 to the modem port (or printer port) on the Apple Macintosh. Set the Computer switch to "Mac."
Use "PatchBay" on the Apple Macintosh to set the interface type (the clock speed for the MIDI interface) to "1 MHz."

○ Connection with an IBM PC

Use a computer cable (sold separately) to connect the Computer connector on the KR-277 to the COM1 or COM2 serial port on the IBM PC. Set the Computer switch to "PC-2."

If You're Using MIDI

● About MIDI

MIDI stands for "Musical Instrument Digital Interface," and is a unified standard for the exchange of performance data and other information between electronic instruments and computers.
The KR-277 is equipped with MIDI connectors and a Computer connector to let it exchange performance information with external devices. These connectors can be used to connect the KR-277 to an external device for even greater versatility.

A separate publication titled "MIDI Implementation" is also available. It provides complete details concerning the way MIDI has been implemented on this unit. If you should require this publication (such as when you intend to carry out byte-level programming), please contact the nearest Roland Service Center or authorized Roland distributor.

● About MIDI Connectors

The KR-277 has two kinds of MIDI connectors (page 123).
Connecting these to the MIDI connectors on a MIDI instrument makes it possible for the two instruments to control each other. For instance, you can output sound from the other instrument or switch Tones on the other instrument.

○MIDI Out Connector

Performance messages such as information on what keys are played are sent to the MIDI connector on the external device from here.

○MIDI In Connector

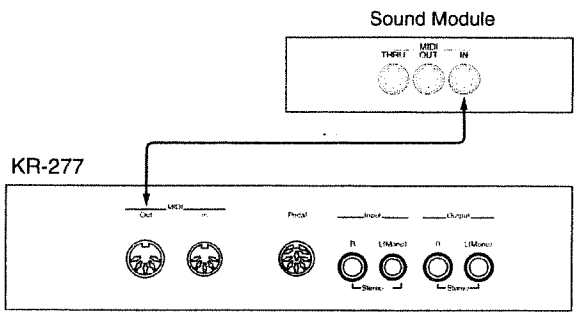
Performance messages from an external MIDI device are received here. These incoming messages may instruct the receiving MIDI instrument to play sounds or switch Tones.

■ Connecting the KR-277 to a MIDI Device

1. Turn off the KR-277.
2. Set the Computer switch on the bottom of the KR-277 to "MIDI."
3. Use a MIDI cable (sold separately) to connect the MIDI connector on the external device to the MIDI connector on the KR-277.
4. Along with these settings, you should also set the MIDI send channel and switch Local Control on or off as needed (page 125).

Connection example:

○Connecting with a sound generating device



MIDI Settings

With the KR-277, you can make MIDI settings like those described below. Take a look at page 126 for explanations of how make the various settings.

○Sending a recorded performance to a MIDI instrument

You can send a performance recorded on the KR-277 to a connected MIDI instrument or computer.
Data is sent when set to "ON." Data is not sent when set to "OFF." The setting is at "OFF" when the KR-277 is powered up.

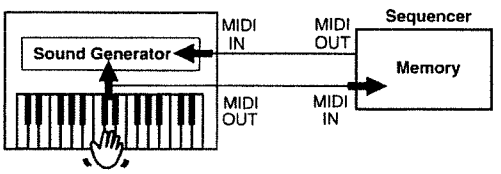
1. Perform recording on the KR-277.
2. Follow the steps in "Making the settings" (page 126) to change the setting of "FNC32" to "ON."
3. Start recording on the connected MIDI instrument.
4. On the KR-277, play back the recorded performance.

○Choosing a MIDI send channel

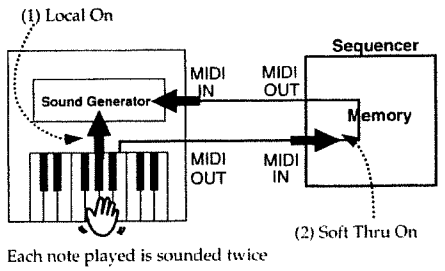
MIDI has something called "channels," which are numbered from 1 to 16. If you hook up two devices with a MIDI cable, you won't be able to play notes or switch tones unless both devices are set to the same MIDI channel.
The KR-277 selects the MIDI channel for sending. The channel setting is at "1" when the KR-277 is powered up.
If the keyboard has been split into upper and lower sections, information from the lower section is not sent.
The KR-277 receives information on all channels from 1 through 16.

○Switching Local Control on or off

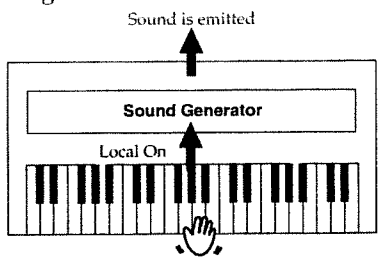
You can connect the KR-277 and a MIDI sequencer, record a keyboard performance on the sequencer, then play back the performance with the sequencer.



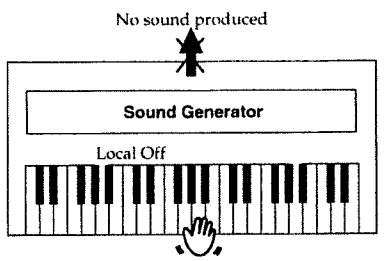
If the sequencer's THRU function is on at this time, the same notes are sounded twice. Performance information from the keyboard reaches the sound generator by two routes, (1) and (2), so the played notes may sound strange, or the number of notes sounded at the same time may decrease. To prevent this, what's known as "Local Control" is set to "off" to isolate route (1).



Local Control ON: The keyboard and the internal sound generator are in a linked state.



Local Control OFF: The keyboard and the internal sound generator are in an unlinked state.
No notes are played when you finger the keyboard.



* *The setting is at "Local Control ON" when the KR-277 is powered up.*

* *A MIDI sequencer is an instrument that's used to record and play back a performance as MIDI information. Products from Roland include the Roland MT series, which integrates a sequencer and a sound generator in a single unit.*

The setting for Local Control is toggled on and off according to the MIDI Local Control messages that are received. When an instrument in the Roland MT series is connected, a Local Control "off" message is when the MT-series instrument is powered up. When you switch on first the KR-277, then the MT-series instrument, the KR-277 automatically turns off Local Control.

○Sending Program Change messages

You can switch tones on a MIDI instrument connected to the KR-277.
When you choose a Program Change message (Program Number) and send it to the MIDI instrument, the Tone that corresponds to the Program Number on the MIDI instrument is selected.
When set up to send Program Change messages in the usual way, the Tone to send is selected from among 128 Tones. However, some MIDI instruments have more than 128 Tones. With such devices, the Tone is selected through a combination of Program Change messages and Bank Select messages. Bank Select messages consist of two parts: the MSB (Controller Number 0; which takes a value of 0–127), and the LSB (Controller Number 32; with also takes a value of 0–127).

* *Some MIDI instruments can't handle Bank Select messages. Also, there are some that do handle Bank Select messages, but don't recognize the LSB.*

* *If you want to know more about how Tones are switched when Program Change messages are received, please see "MIDI Implementation"(sold separately). If you should require "MIDI Implementation ", please contact the nearest Roland Service Center or authorized Roland distributor.*

■ Making the settings

1. Press the [Function] button, and confirm that its indicator has lit.
The Function screen appears (page 15).

2. Use the [Beat ◄] and [Tempo ►] buttons to display "FNC32" to "FNC37" on the left side of the screen.

Display	Description
FNC32	Determines whether a recorded performance is sent to the MIDI instrument.
FNC33	Chooses the MIDI send channel.
FNC34	Switches Local Control on or off.
FNC35	Sends Program Change messages (Program Numbers).
FNC36	Sends Bank Select MSB messages.
FNC37	Sends Bank Select LSB messages.

3. Use the Value [+] and [-] buttons to make the setting.

Troubleshooting

If you think there's a problem, read this first.

The power doesn't come on.

❍ Is the power cord connected and plugged in correctly? (page 18)

The button doesn't work.

❍ Is the panel locked?
Release the panel lock (page 111).

No sound is heard.

❍ Has the [Volume] slider been moved all the way to the left? (page 19)
❍ Are headphones plugged in? (page 17)
❍ Has the [Balance] slider been moved all the way to the right or left?
Move the slider to center it (page 27).
❍ Has the volume been set to "0" using the [Accomp] or [Keyboard] buttons? (page 105)

No sound is heard (when a MIDI instrument is connected).

❍ Have all devices been switched on? (page 18)
❍ Is the Computer switch on the back of the KR-277 set to "MIDI"? (page 123)

No sound is heard when the keyboard is played.

❍ Has Local Control been set to "off"?
When Local Control is off, no sound is heard when the keyboard is played. Set Local Control to "on" (page 125).

Sounds are heard twice (doubled) when the keyboard is played.

❍ Has the Layer Play mode been enabled? (page 45)
❍ When the KR-277 is connected to an external sequencer, set it to the Local OFF mode (p.125). Alternatively, the sequencer could be set so its Soft Thru feature is OFF.

Not all played notes are sounded.

❍ The maximum number of notes that the KR-277 can play simultaneously is 64. Frequent use of the damper pedal during automatic accompaniment or when playing along with a song on floppy disk may result in performance data with too many notes, causing some notes to drop out.

The tuning or pitch of the keyboard or song is off.

❍ Has the setting for transposition been made?
Press the [Transpose] button to make the light go dark (page 51).
❍ Are the settings for the Temperament (page 113) and tuning curve (page 114) correct?
❍ Has the song been transposed? (page 114)
❍ Is the setting for Master Tuning correct? (page 112)

Effects cannot be applied to Tones.

❍ It's not possible to apply more than one effect at the same time, so when a performance has been recorded on multiple tracks or when playing along with a song as it's played back, the desired effect may not be applied.

Automatic accompaniment is not heard.

❍ Has the [Balance] slider been moved all the way to the right?
Move the slider to center it (page 27).
❍ Have you pressed the One Touch Program [Arranger] button?
When you display the 16-track screen or the like, you can't perform with Automatic Accompaniment. Press the One Touch Program [Arranger] button a second time (page 24).

Certain instruments are not heard while playing a song.

❍ Has Minus One play been enabled?
Make the setting for " ● (Part playback) " (page 75).
❍ Is the light for the Track button extinguished?
If the button light is out, the music on that track is not heard. Press the track button so the light is illuminated (page 68).

A Tone or Music Style cannot be selected.

❍ Has the [Demo] button been pressed?
Press the button again, then choose the Tone or Music Style (page 19).

There is a slight delay before playback of a song on floppy disk starts.

❍ There are two types of SMF music files: format 0 and format 1. If the song uses SMF format 1 data, there will be a slight delay until playback starts. Refer to the booklet that came with the music files you're using to determine the format type.

When song playback starts, the on-screen measure number reads "PU" (pickup).

❍ If the song starts in the middle of a measure, the display shows "PU" (pickup) at the beginning of the song. After that, the measure number is displayed.

The Fwd [▶▶] and Bwd [◀◀] buttons don't work.

❍ The fast-forward and reverse buttons are ignored while music files are being read in. Wait until processing finishes.

Pressing the Reset [I◀] button doesn't return to the beginning of the song.

❍ Some music files may contain settings that stop play at a point partway through the song. When playing such songs, pressing the Reset [I◀] button moves the song to the point that has been set. Press the button several times more to return to the beginning of the tune.

Changing the Music Style alters the keyboard's sound.

❍ During automatic accompaniment, changing the Music Style automatically changes the Tones and tempo of the upper part of the keyboard to match the new Music Style. If you want to change only the Music Style without also altering the tempo and Tone, check out "Changing the Settings for Automatic Accompaniment" (page 118).

Chord Intelligence can't be used.

❍ Has Chord Intelligence been switched off? (page 61)

Lyrics are not indicated properly in the display.

❍ With some music files, the lyrics cannot be displayed correctly.

❍ After music files that were originally capable of showing lyrics in the display have been saved over again, the saved song will not display lyrics.

❍ If you press a Tone or other button while the lyrics are being shown in the display, the lyrics will disappear. To recall them, press the Play [▶] button.

Recording is not possible.

❍ Has the button to be recorded been selected from among the Track buttons? (page 33)

❍ Is the setting for "Patch-in Recording" active? (page 79)

❍ Is the KR-277 in the Tempo Recording mode? Cancel the Tempo Recording mode (page 81).

The recorded performance has disappeared.

❍ Any performance that has been recorded is deleted when the power to the KR-277 is turned off or a song is selected. A performance cannot be restored once it's been deleted, so be sure to save it on a floppy disk before you turn off the power (page 38).

The Tone has changed.

❍ When a performance made along with a Music Files tune has been recorded, recording the performance to button [Whole] may make the Tones for buttons [Lower] and [Upper] change as well.

No bouncing ball is displayed.

❍ Has the setting for the bouncing ball been set to "off?"
Set the bouncing ball to "on"(page 121).

❍ The KR-277 uses a liquid-crystal screen, so text may not be displayed when the ambient temperature is below freezing. The display returns when the temperature rises above freezing.

Depressing a pedal has no effect, or the pedal effect doesn't stop.

❍ Is the pedal connected correctly?
Make sure the pedal cord extending from the stand is securely connected to the pedal jack on the back of the unit (page 123).

❍ Has a different function been assigned to the pedal? See "Assigning Functions to Buttons and pedals" (page 108).

❍ Normal pedal operation is automatically enabled when the One Touch Program [Piano] button is pressed.

The volume level of the instrument connected to Output jack is too low.

❍ Could you be using a connection cable that contains a resistor? Use a connection cable that does not contain a resistor.

If This Message Appears On Screen

Indication : PU
Meaning : When a song with a pickup (a song that does not start on the first beat) is played back, the measure numbers will be indicated in the display as PU, 1, 2, and so forth.

Indication : New Song Del OK?
Meaning : When you try to delete a recorded song (p.34), to select a different song after recording a song (p.34) or to select a different song after editing the basic settings of a song (p.75, 104), this is shown in the display.

Indication : Set up Modified Up date OK?
Meaning : This is shown in the display when you edit the settings in each Part, then try to select a different song without changing the basic settings (p.74, 76).

Indication : E.00:CopyProtect
Meaning : To protect the copyright, this music file cannot be saved onto a different floppy disk than the original one.
Meaning : To protect the copyright, this music file cannot be saved as an SMF.

Indication : E.01: Can't Save
Meaning : This music file or music style cannot be saved onto a floppy disk.

Indication : E.02: Protected
Meaning : The protect tub on the floppy disk is set to the Protect position. Change it to the Write position (p.37).

Indication : E.03: Master Disk
Meaning : This floppy disk cannot store the format.

Indication : E.04: Can't Save
Meaning : The data cannot be saved onto this floppy disk because the saving system is different. Use the floppy disk that has the same saving system. Also, you can't save User Styles and recorded songs on the same floppy disk.

Indication : E.05: Read Only
Meaning : A new song cannot be written on this song. Select a different song number or use a different floppy disk.
Meaning : You can't erase this song.

Indication : E.10: No Disk
Meaning : No floppy disk is connected to the disk drive.

Indication : E.11: Disk Full
Meaning : There is not sufficient space left on the floppy disk for the data to be saved. Save the data onto a different floppy disk.

Indication : E.12: Unknown Disk
Meaning : This floppy disk is not formatted or the songs stored on this floppy disk cannot be played in the KR-277.

Indication : E.13: Disk Ejected
Meaning : The floppy disk has been disconnected during operation, repeat the procedure from the beginning.

Indication : E.14: DamagedDisk
Meaning : This floppy disk is damaged and cannot be used.

Indication : E.15: Can't Read
Meaning : This song or music style cannot be read. Also, you can only use User Programs that have been saved with the KR-277.

Indication : E.16: Can't Play
Meaning : The KR-277 cannot read the floppy disk quickly enough. Press the Stop [■] button, then press the Reset [⏮] button and Play [▶] button to play the song.

Indicated : E.17: Can't Edit
Meaning : The music files cannot be edited on the KR-277. Please use these music files only for playback.

Indication : E.30: Memory Full
Meaning : The internal memory capacity of the KR-277 is full. If you save the song or music style data then play, the operation may be carried out successfully.

Indication : E.40: Buffer Full
Meaning : The KR-277 cannot deal with the excessive MIDI data sent from the external MIDI device. Reduce the amount of MIDI data sent to the KR-277.

Indication : E.41: Comm.Error
Meaning : A MIDI cable or computer cable has been disconnected. Connect it properly and securely.

Indication : E.42: Can't Record
Meaning : An excessive amount of performance information has been sent to KR-277 in one time and therefore could not be recorded.

Indication : E.43: Comp.I/F Err
Meaning : The Computer Switch is set to a wrong position or the computer is set wrongly. Switch off the KR-277 then set the Computer Switch to the correct position and set the computer correctly (p.123).

Indication : E.51: Memory Error
Meaning : There is something wrong with the system. Repeat the procedure from the beginning.

* *If it is not solved after you have tried several times, contact the Roland service center.*

Music Style List

[Pop] Group

No.	Music Style
1	16Beat Pop 1
2	8Beat Pop 2
3	Light Fusion
4	Rollin'
5	8Beat Pop 1
6	Acoustic Pop
7	16Beat Pop 2
8	70's Disco
9	Power 8Beat
10	Rock'n Pop
11	60's R&B

[Acoustic] Group

No.	Music Style
1	G.Pop
2	G.Fast Pop
3	Piano Ballad
4	Pf Concerto
5	P.Gospel
6	P.Country
7	P.Ballad 2
8	P.Swing Pop
9	P.Concerto 3
10	PianoClasic1
11	PianoClasic2
12	P.Swing
13	P.Boogie
14	P.Classic 1
15	P.Slow Waltz
16	P.Pop
17	P.Bossa Nova
18	P.Ragtime
19	P.Stride
20	P.Concerto 1
21	P.Classic 2
22	P.Ballad 1
23	P.Rock'nRoll
24	P.Shuffle
25	P.Slow Swing
26	P.Concerto 2
27	P.Slow Rock
28	P.Latin

[Ballad] Group

No.	Music Style
1	Love Romance
2	60's Ballad
3	Contemporary
4	16BeatBallad
5	Chapel
6	Torch Song
7	Strings
8	Crystal

[Rock] Group

No.	Music Style
1	Early Rock
2	AcousticRck1
3	Rock 2
4	AcousticRck2
5	16Beat Rock
6	Rock 1

[Oldies] Group

No.	Music Style
1	Rock'n'Roll
2	50's Pop 1
3	Twist
4	Dreamin'
5	Swayin'
6	50's R&B
7	Pop'n Roll
8	Slow Dance
9	Mersey Beat
10	Swing Pop
11	50's Pop 2
12	Cute Pop

[Country] Group

No.	Music Style
1	CountryPiano
2	New Country
3	Easy Country
4	Country Rock
5	CountryWaltz
6	Rock'n Cntry
7	Bluegrass
8	CountryBlues
9	Twostep
10	Country Folk
11	Outlaw

[Big Band/Swing] Group

No.	Music Style
1	Fast BigBand
2	A Cappella
3	Combo
4	BigBndBallad
5	BigBandSwing
6	Blues

[Latin] Group

No.	Music Style
1	Slow Bossa
2	Samba
3	Rhumba
4	Chacha
5	NewBossaNova
6	Beguine
7	Salsa
8	Mambo
9	Bossa Nova
10	Tango

[Waltz] Group

No.	Music Style
1	StringsWaltz
2	Ireland
3	Jazz Waltz
4	Musette
5	Waltzing
6	Vienna Waltz
7	Slow Waltz
8	Simple Waltz

[March/Kids] Group

No.	Music Style
1	Fanfare
2	March
3	Kids Shuffle
4	Kids 6/8
5	SimpleMarch2
6	Kids Pop
7	Kids 4/4
8	Music Box
9	Lullaby 4/4
10	SimpleMarch1

[Trad] Group

No.	Music Style
1	Foxtrot
2	Hawaiian
3	PianoBoogie1
4	Gospel Pop
5	Gospel
6	Dixieland
7	PianoBoogie2
8	Charleston
9	Polka
10	Schlager
11	Asian Pop
12	Gt.Arpeggio
13	Enka 1
14	Enka 2

Music Style Disk (Accessories)

No.	Music Style
1	Happy Pop 1
2	Happy Pop 2
3	Sevilla
4	Polka 2
5	S Country
6	Tango 2
7	Tango 3
8	Merengue
9	Calypso
10*	Torch Song
11*	Dixieland 1
12*	CountrySwing
13	CntryBallad
14*	CntryWaltz 2
15*	CountryRock1
16	Train Beat
17*	BigBndBalld1
18*	Big Band 1
19*	Medium Swing
20	Slow Swing
21	Shuffle
22	Brush Swing
23	Fusion
24	Jungle
25	House
26	Techno
27	Ne JackSwing
28	Hip-Hop
29	Dance Pop 1
30	Dance Pop 2

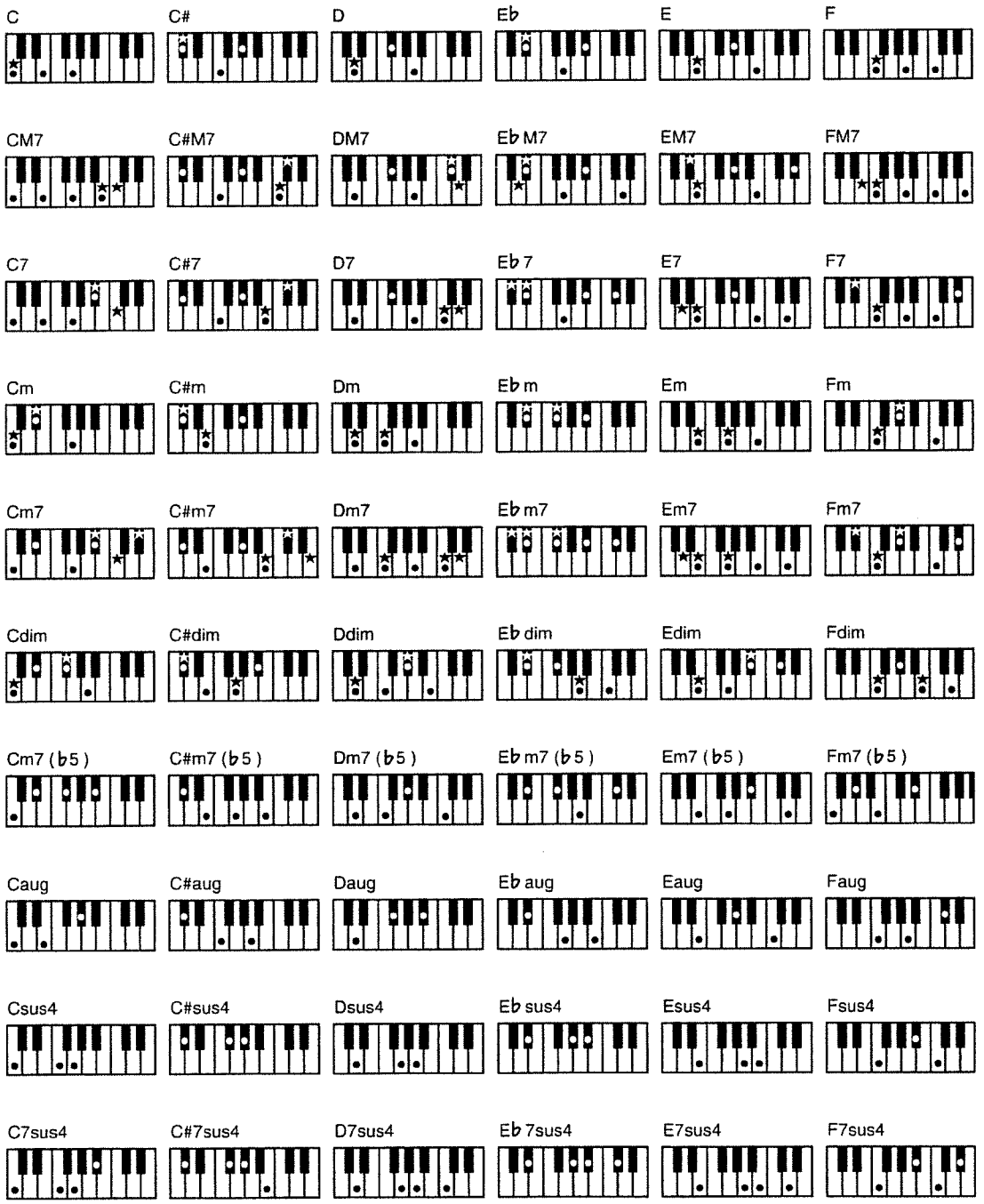
** A Music Style indicated by "*" has the same name as a built-in Music Style, but its contents are different.*

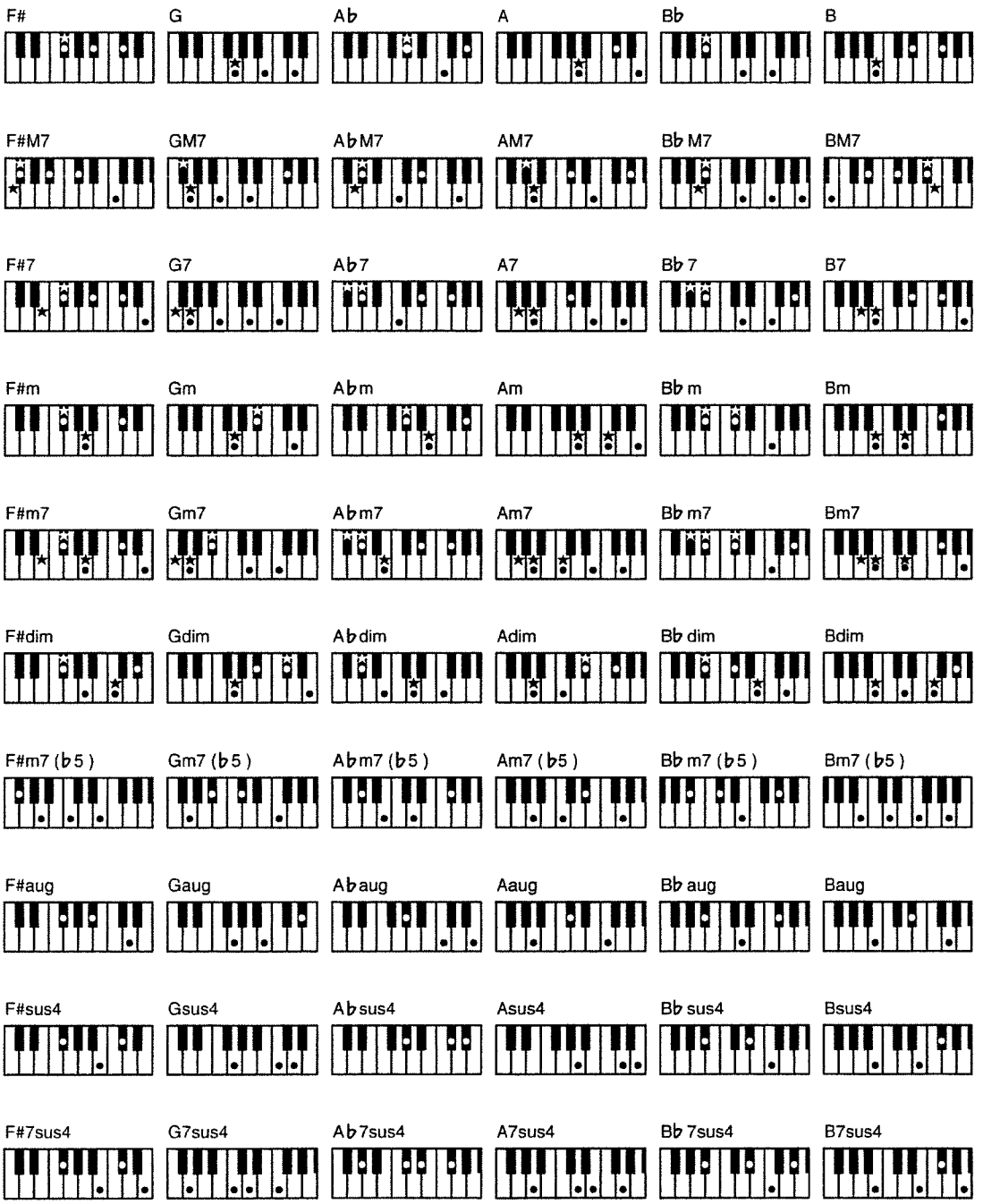
Chord Fingering List

→ See " Playing with an Automatic Accompaniment – One-touch Arranger " (page 24) and " Playing Chords with Simple Fingering " (page 61) .

● symbol Indicates the constituent note of chords.

★ symbol : Chord shown with an "★"can be played by pressing just the key marked with the "★".




F#
G
A♭
A
B♭
B
F#M7
GM7
A♭M7
AM7
B♭M7
BM7
F#7
G7
A♭7
A7
B♭7
B7
F#m
Gm
A♭m
Am
B♭m
Bm
F#m7
Gm7
A♭m7
Am7
B♭m7
Bm7
F#dim
Gdim
A♭dim
Adim
B♭dim
Bdim
F#m7 (♭5)
Gm7 (♭5)
A♭m7 (♭5)
Am7 (♭5)
B♭m7 (♭5)
Bm7 (♭5)
F#aug
Gaug
A♭aug
Aaug
B♭aug
Baug
F#sus4
Gsus4
A♭sus4
Asus4
B♭sus4
Bsus4
F#7sus4
G7sus4
A♭7sus4
A7sus4
B♭7sus4
B7sus4

Tone Name List

→ See "Playing a Wide Variety of Instrument Sounds" (page 44).

[Piano] Group

No.	Tone Name
1	Grand Piano1
2	Grand Piano2
3	Harpsichord1
4	Harpsichord2
5	UprightPiano
6	Rock Piano
7	Honky-tonk 1
8	Honky-tonk 2
9	MIDI Piano1
10	MIDI Piano2
11	Coupled Hps.
12	Harpsi.o
13	Piano 1
14	Piano 2
15	Piano 3

[E.Piano] Group

No.	Tone Name
1	E.Piano 1
2	E.Piano 2
3	E.Piano 3
4	Vibraphone
5	Marimba
6	Barafon
7	EG+Rhodes 1
8	EG+Rhodes 2
9	Hard Rhodes
10	Soft E.Piano
11	FM+SA EP
12	St.FM EP
13	Hard FM EP
14	Celesta
15	Xylophone
16	Glockenspiel
17	60's E.Piano
18	Hard E.Piano
19	Clav.
20	Analog Clav.
21	Detuned EP 1
22	Detuned EP 2
23	GS E.Piano1
24	GS E.Piano2
25	E.Piano 1v
26	E.Piano 2v
27	Music Box
28	Tubular-bell
29	Santur
30	Steel Drums
31	Kalimba

[Organ] Group

No.	Tone Name
1	Jazz Organ 1
2	Jazz Organ 2
3	Full Organ 1
4	Full Organ 2
5	Lower Organ1
6	Lower Organ2
7	Church Organ
8	Organ Flute
9	Pop Organ
10	VS Organ
11	Rock Organ 1
12	Rock Organ 2
13	Theater Org.
14	Trem.Flute
15	Organ Bass
16	Accordion
17	Harmonica

[Guitar/Bass] Group

No.	Tone Name
1	Nylon Guitar
2	Steel Guitar
3	12str Guitar
4	Jazz Guitar
5	Acoustic Bs.
6	A.Bass+Cymbl
7	Fingered Bs.
8	Picked Bs.
9	Fretless Bs.
10	JC E.Guitar
11	Nylon Gt.o
12	Nylon+Steel
13	Mandolin
14	Muted Gt.
15	Overdrive Gt
16	DistortionGt
17	Rock Rhythm
18	Power Guitar
19	Ukulele
20	Banjo
21	Hawaiian Gt.
22	Shamisen
23	Koto
24	Slap Bass 1
25	SynthBass101

[Strings] Group

No.	Tone Name
1	Strings
2	Slow Strings
3	Harp
4	Violin
5	Cello
6	PizzicatoStr
7	Orchestra
8	Syn.Strings1
9	OrchestraHit

[Sax] Group

No.	Tone Name
1	Blow Sax
2	Flute
3	Oboe
4	Soprano Sax
5	Alto Sax
6	Tenor Sax
7	Bassoon
8	Clarinet
9	Pan Flute
10	Blow Pipe

[Brass] Group

No.	Tone Name
1	Trumpet
2	Trombone
3	Fr.Horn Solo
4	Brass 1
5	MutedTrumpet
6	French Horn
7	Synth Brass1
8	Synth Brass2

[Voice/GS] Group

No.	Tone Name
1	Jazz Voices
2	Choir
3	Pop Voice
4	Doos Voice
5	Doot Accent
6	Dat Accent
7	Bop Accent
8	Thum Voice
9	SynVox
10	Fantasia
11	Brightness
12	Crystal
13	Harpvox
14	Warm Pad
15	CC Solo
16	Piano 1
17	Piano 1w
18	Piano 1d
19	Piano 2
20	Piano 2w
21	Piano 3
22	Piano 3w
23	Honky-tonk
24	Honky-tonk 2
25	GS E.Piano1
26	GS E.Piano2
27	60's E.Piano
28	E.Piano 1v
29	E.Piano 2v
30	Detuned EP 1
31	Detuned EP 2
32	Harpsichord
33	Coupled Hps.
34	Harpsi.w
35	Harpsi.o
36	Clav.
37	Celesta
38	Glockenspiel
39	Music Box
40	GS Vibe
41	Vibe.w
42	GS Marimba
43	Marimba
44	Xylophone
45	Tubular-bell
46	Church Bell
47	Carillon
48	GS Santur
49	Organ 1
50	Organ 2
51	Pop Organ 1
52	Detuned Or.1
53	Detuned Or.2
54	Church Org.1
55	Church Org.2
56	Church Org.3
57	Full Organ 4
58	Jazz Organ 1
59	Rock Organ 2
60	Reed Organ
61	Accordion Fr
62	Accordion It
63	GS Harmonica
64	Bandoneon
65	GS Nylon Gt.
66	Nylon Guitar
67	Nylon Gt.o
68	Ukulele
69	Steel-str.Gt
70	12-str.Gt
71	Mandolin
72	Jazz Guitar
73	GS Hawaiian
74	Clean Gt.
75	Chorus Gt.
76	Muted Gt.
77	Funk Gt.
78	Funk Gt.2
79	Overdrive Gt
80	GS Dist.Gt
81	Feedback Gt.
82	Gt.Harmonics
83	Gt. Feedback
84	GS Ac.Bass
85	GS Fing.Bass
86	GS Picked Bs
87	Fretless Bs.
88	Slap Bass
89	Slap Bass 2
90	SynthBass101
91	Synth Bass 1
92	Synth Bass 2
93	Synth Bass 3
94	Synth Bass 4
95	Rubber Bass
96	Violin
97	Slow Violin
98	Viola
99	Cello
100	Contrabass
101	Tremolo Str
102	PizzicatoStr
103	GS Harp
104	Timpani
105	GS Strings
106	Orchestra
107	GS Sl.Str
108	Syn.Strings1
109	Syn.Strings2
110	Syn.Strings3
111	Choir Aahs
112	Choir
113	Pop Voice
114	SynVox
115	OrchestraHit
116	GS Trumpet
117	GS Trombone
118	Trombone 2
119	Tuba
120	MutedTrumpet
121	French Horn
122	Fr.Horn 2
123	Brass 1
124	Brass 2
125	Synth Brass1
126	Synth Brass2
127	Synth Brass3
128	Synth Brass4
129	AnalogBrass1
130	AnalogBrass2
131	GS Sop.Sax
132	Alto Sax
133	Tenor Sax
134	Baritone Sax
135	GS Oboe
136	English Horn
137	Bassoon
138	Clarinet
139	Piccolo
140	GS Flute
141	Recorder
142	Pan Flute
143	Bottle Blow
144	Shakuhachi
145	Whistle
146	Ocarina
147	Square Wave
148	Square
149	Sine Wave
150	Saw Wave
151	Saw
152	Doctor Solo
153	Syn.Calliope
154	Chiffer Lead
155	Charang
156	Solo Vox
157	5th Saw Wave
158	Bass & Lead
159	Fantasia
160	Warm Pad
161	Polysynth
162	Space Voice

163	Bowed Glass	218	DoorCreaking	273	OverdriveGt*
164	Metal Pad	219	Door	274	Dist.Guitar*
165	Halo Pad	220	Scratch	275	Gt.Harmo*
166	Sweep Pad	221	Windchime	276	Acoustic Bs*
167	Ice Rain	222	Helicopter	277	Fingered Bs*
168	Soundtrack	223	Car-Engine	278	Picked Bs.*
169	Crystal	224	Car-Stop	279	Fretless Bs*
170	Syn Mallet	225	Car-Pass	280	Slap Bass 1*
171	Atmosphere	226	Car-Crash	281	Slap Bass 2*
172	Brightness	227	Siren	282	Synth Bass1*
173	Goblin	228	Train	283	Synth Bass2*
174	Echo Drops	229	Jetplane	284	Rubber Bass*
175	Echo Bell	230	Starship	285	Violin*
176	Echo Pan	231	Burst Noise	286	Viola*
177	Star Theme	232	Applause	287	Cello*
178	Sitar	233	Laughing	288	Contrabass*
179	Sitar 2	234	Screaming	289	Tremolo Str*
180	Banjo	235	Punch	290	Pizzicato*
181	GS Shamisen	236	Heart Beat	291	Harp*
182	Koto	237	Footsteps	292	Timpani*
183	Taisho Koto	238	Gun Shot	293	Strings*
184	Kalimba	239	Machine Gun	294	SlowStrings*
185	Bagpipe	240	Lasergun	295	Syn.Str 1*
186	Fiddle	241	Explosion	296	Syn.Str 2*
187	Shanai	242	Piano 1*	297	Choir Aahs*
188	Tinkle Bell	243	Piano 2*	298	Pop Voice*
189	Agogo	244	Piano 3*	299	SynVox*
190	Steel Drums	245	Honky-tonk*	300	Orche.Hit*
191	Woodblock	246	E.Piano 1*	301	Trumpet*
192	Castanets	247	E.Piano 2*	302	Trombone*
193	Taiko	248	Harpsichord*	303	Tuba*
194	Concert BD	249	Clav.*	304	M.Trumpet*
195	Melo. Tom 1	250	Celesta*	305	FrenchHorns*
196	Melo. Tom 2	251	Glocken*	306	Brass 1*
197	Synth Drum	252	Music Box*	307	SynthBrass1*
198	808 Tom	253	Vibraphone*	308	SynthBrass2*
199	Elec Perc.	254	Marimba*	309	A.Brass 1*
200	Reverse Cym.	255	Xylophone*	310	Soprano Sax*
201	Gt.FretNoise	256	Tubularbell*	311	Alto Sax*
202	Gt.Cut Noise	257	Santur*	312	Tenor Sax*
203	String Slap	258	Organ 1*	313	BaritoneSax*
204	Breath Noise	259	Organ 2*	314	Oboe*
205	Fl.Key Click	260	Pop Organ 1*	315	EnglishHorn*
206	Seashore	261	Rock Organ2*	316	Bassoon*
207	Rain	262	ChurchOrg.1*	317	Clarinet*
208	Thunder	263	Reed Organ*	318	Piccolo*
209	Wind	264	AccordionFr*	319	Flute*
210	Stream	265	Harmonica*	320	Recorder*
211	Bubble	266	Bandoneon*	321	Pan Flute*
212	Bird	267	Nylon-strGt*	322	Bottle Blow*
213	Dog	268	Steel-strGt*	323	Shakuhachi*
214	Horse-Gallop	269	Jazz Guitar*	324	Whistle*
215	Bird 2	270	Clean Gt.*	325	Ocarina*
216	Telephone 1	271	Muted Gt.*	326	Square Wave*
217	Telephone 2	272	Funk Gt.*	327	Saw Wave*

328 Doctor Solo*
329 SynCalliope*
330 ChifferLead*
331 Charang*
332 Solo Vox*
333 5th SawWave*
334 Bass & Lead*
335 Fantasia*
336 Warm Pad*
337 Polysynth*
338 Space Voice*
339 Bowed Glass*
340 Metal Pad*
341 Halo Pad*
342 Sweep Pad*
343 Ice Rain*
344 Soundtrack*
345 Crystal*
346 Syn Mallet*
347 Atmosphere*
348 Brightness*
349 Goblin*
350 Echo Drops*
351 Star Theme*
352 Sitar*
353 Banjo*
354 Shamisen*
355 Koto*
356 Kalimba*
357 Bagpipe*
358 Fiddle*
359 Shanai*
360 Tinkle Bell*
361 Agogo*
362 Steel Drums*
363 Woodblock*
364 Taiko*
365 Melo.Tom 1*
366 Synth Drum*
367 ReverseCym.*
368 Fret Noise*
369 BreathNoise*
370 Seashore*
371 Bird*
372 Telephone 1*
373 Helicopter*
374 Applause*
375 Gun Shot*

* *Tones with a "*" symbol appended to their name may not play back satisfactorily on other GS sound generating devices.*

Drum / SFX Set List

→ See "Playing Drums from the Keyboard" (page 23).

Drum Sets

* When Drum Set has been selected, each key plays a different percussion sound.

		1:STANDARD*		3:ROOM*		4:POWER		5:ELECTRONIC	
	24	Bar Chime		-----		Bar Chime		Bar Chime	
	25	Snare Roll		-----		Snare Roll		Snare Roll	
	26	Finger Snap		-----		Finger Snap		Finger Snap	
	27	High Q		High Q		High Q		High Q	
	28	Slap		Slap		Slap		Slap	
	29	Scratch Push	[EXC7]	Scratch Push	[EXC7]	Scratch Push	[EXC7]	Scratch Push	[EXC7]
	30	Scratch Pull	[EXC7]	Scratch Pull	[EXC7]	Scratch Pull	[EXC7]	Scratch Pull	[EXC7]
	31	Sticks		Sticks		Sticks		Sticks	
	32	Square Click		Square Click		Square Click		Square Click	
	33	Metronome Click		Metronome Click		Metronome Click		Metronome Click	
	34	Metronome Bell		Metronome Bell		Metronome Bell		Metronome Bell	
	35	Std Kick 2'		Kick1		Std Kick 2		Std Kick 2	
C2	36	Kick 1		Room Kick		MONDO Kick		Elec BD	
	37	Side Stick		Side Stick		Side Stick		Side Stick	
	38	Std Snr 1		Room Snr 1		Gated SD		Elec SD	
	39	Hand Clap		Hand Clap		Hand Clap		Hand Clap	
	40	Std Snr 2		Std Snr 1		Snare Drum 2		Gated SD	
	41	Low Tom 2		Room Low Tom 2'		Room Low Tom 2		Elec Low Tom 2	
	42	Closed Hi-hat 1'	[EXC1]	Closed Hi-hat 1'	[EXC1]	Closed Hi-hat 1	[EXC1]	Closed Hi-hat 1	[EXC1]
	43	Low Tom 1		Room Low Tom 1'		Room Low Tom 1		Elec Low Tom 1	
	44	Pedal Hi-hat 1'	[EXC1]	Pedal Hi-hat 1'	[EXC1]	Pedal Hi-hat 1	[EXC1]	Pedal Hi-hat 1	[EXC1]
	45	Mid Tom 2		Room Mid Tom 2'		Room Mid Tom 2		Elec Mid Tom 2	
	46	Open Hi-hat 1'	[EXC1]	Open Hi-hat 1'	[EXC1]	Open Hi-hat 1	[EXC1]	Open Hi-hat 1	[EXC1]
	47	Mid Tom 1		Room Mid Tom 1'		Room Mid Tom 1		Elec Mid Tom 1	
C3	48	High Tom 2		Room Hi Tom 2'		Room Hi Tom 2		Elec Hi Tom 2	
	49	Crash Cymbal 1		Crash Cymbal 1		Crash Cymbal 1		Crash Cymbal 1	
	50	High Tom 1		Room Hi Tom 1'		Room Hi Tom 1		Elec Hi Tom 1	
	51	Ride Cymbal 1		Ride Cymbal 1		Ride Cymbal 1		Ride Cymbal 1	
	52	Chinese Cymbal		Chinese Cymbal		Chinese Cymbal		Reverse Cymbal	
	53	Ride Bell		Ride Bell		Ride Bell		Ride Bell	
	54	Tambourine		Tambourine		Tambourine		Tambourine	
	55	Splash Cymbal		Splash Cymbal		Splash Cymbal		Splash Cymbal	
	56	Cowbell		Cowbell		Cowbell		Cowbell	
	57	Crash Cymbal 2		Crash Cymbal 2		Crash Cymbal 2		Crash Cymbal 2	
	58	Vibra-slap		Vibra-slap		Vibra-slap		Vibra-slap	
	59	Ride Cymbal 2		Ride Cymbal 2		Ride Cymbal 2		Ride Cymbal 2	
C4	60	High Bongo		High Bongo		High Bongo		High Bongo	
	61	Low Bongo		Low Bongo		Low Bongo		Low Bongo	
	62	Mute High Conga		Mute High Conga		Mute High Conga		Mute High Conga	
	63	Open High Conga		Open High Conga		Open High Conga		Open High Conga	
	64	Low Conga		Low Conga		Low Conga		Low Conga	
	65	High Timbale		High Timbale		High Timbale		High Timbale	
	66	Low Timbale		Low Timbale		Low Timbale		Low Timbale	
	67	High Agogo		High Agogo		High Agogo		High Agogo	
	68	Low Agogo		Low Agogo		Low Agogo		Low Agogo	
	69	Cabasa		Cabasa		Cabasa		Cabasa	
	70	Maracas		Maracas		Maracas		Maracas	
	71	Short Hi Whistle	[EXC2]	Short Hi Whistle	[EXC2]	Short Hi Whistle	[EXC2]	Short Hi Whistle	[EXC2]
C5	72	Long Low Whistle	[EXC2]	Long Low Whistle	[EXC2]	Long Low Whistle	[EXC2]	Long Low Whistle	[EXC2]
	73	Short Guiro	[EXC3]	Short Guiro	[EXC3]	Short Guiro	[EXC3]	Short Guiro	[EXC3]
	74	Long Guiro	[EXC3]	Long Guiro	[EXC3]	Long Guiro	[EXC3]	Long Guiro	[EXC3]
	75	Claves		Claves		Claves		Claves	
	76	High Wood Block		High Wood Block		High Wood Block		High Wood Block	
	77	Low Wood Block		Low Wood Block		Low Wood Block		Low Wood Block	
	78	Mute Cuica	[EXC4]	Mute Cuica	[EXC4]	Mute Cuica	[EXC4]	Mute Cuica	[EXC4]
	79	Open Cuica	[EXC4]	Open Cuica	[EXC4]	Open Cuica	[EXC4]	Open Cuica	[EXC4]
	80	Mute Triangle	[EXC5]	Mute Triangle	[EXC5]	Mute Triangle	[EXC5]	Mute Triangle	[EXC5]
	81	Open Triangle	[EXC5]	Open Triangle	[EXC5]	Open Triangle	[EXC5]	Open Triangle	[EXC5]
	82	Shaker		Shaker		Shaker		Shaker	
	83	Jingle Bell		Jingle Bell		Jingle Bell		Jingle Bell	
C6	84	Bell Tree		Bell Tree		Bell Tree		Bell Tree	
	85	Castanets		Castanets		Castanets		Castanets	
	86	Mute Surdo	[EXC6]	Mute Surdo	[EXC6]	Mute Surdo	[EXC6]	Mute Surdo	[EXC6]
	87	Open Surdo	[EXC6]	Open Surdo	[EXC6]	Open Surdo	[EXC6]	Open Surdo	[EXC6]
	88	-----		-----		-----		-----	

		6:TR-808		7:DANCE		8:JAZZ 11:STADARD		9:BRUSH*	
	24	Bar Chime		Bar Chime		Bar Chime		Bar Chime	
	25	Snare Roll		Snare Roll		Snare Roll		Snare Roll	
	26	Finger Snap		Finger Snap		Finger Snap		Finger Snap	
	27	High Q		High Q		High Q		High Q	
	28	Slap		Slap		Slap		Slap	
	29	Scratch Push	[EXC7]	Scratch Push	[EXC7]	Scratch Push	[EXC7]	Scratch Push	[EXC7]
	30	Scratch Pull	[EXC7]	Scratch Pull	[EXC7]	Scratch Pull	[EXC7]	Scratch Pull	[EXC7]
	31	Sticks		Dance Snr 1		Sticks		Sticks	
	32	Square Click		Square Click		Square Click		Square Click	
	33	Metronome Click		Metronome Click		Metronome Click		Metronome Click	
	34	Metronome Bell		Metronome Bell		Metronome Bell		Metronome Bell	
	35	Std Kick 2		Kick 1		Std Kick 2		Kick 2	
C2	36	808 Bass Drum 1		808 Bass Drum 2		Std Kick 1		Kick 1	
	37	808 Rim Shot		808 Rim Shot		Side Stick		Side Stick	
	38	808 Snare Drum		TR-909 Snr		Snare Drum 1		Brush Tap	
	39	Hand Clap		Hand Clap		Hand Clap		Brush Slap	
	40	Snare Drum 2		Dance Snr 2		Snare Drum 2		Brush Swirl	
	41	808 Low Tom 2		808 Low Tom 2		Low Tom 2		Brush Low Tom 2	
	42	808 CHH	[EXC1]	808 CHH	[EXC1]	Closed Hi-hat 1	[EXC1]	Closed Hi-hat 2	[EXC1]
	43	808 Low Tom 1		808 Low Tom 1		Low Tom 1		Brush Low Tom 1	
	44	808 CHH	[EXC1]	808 CHH	[EXC1]	Pedal Hi-hat 1	[EXC1]	Pedal Hi-hat 2	[EXC1]
	45	808 Mid Tom 2		808 Mid Tom 2		Mid Tom 2		Brush Mid Tom 2	
	46	808 OHH	[EXC1]	808 OHH	[EXC1]	Open Hi-hat 1	[EXC1]	Open Hi-hat 2	[EXC1]
	47	808 Mid Tom 1		808 Mid Tom 1		Mid Tom 1		Brush Mid Tom 1	
C3	48	808 Hi Tom 2		808 Hi Tom 2		High Tom 2		Brush Hi Tom 2	
	49	808 Cymbal		808 Cymbal		Crash Cymbal 1		Crash Cymbal 1	
	50	808 Hi Tom 1		808 Hi Tom 1		High Tom 1		Brush Hi Tom 1	
	51	Ride Cymbal 1		Ride Cymbal 1		Ride Cymbal 1		Ride Cymbal 1	
	52	Chinese Cymbal		Chinese Cymbal		Chinese Cymbal		Chinese Cymbal	
	53	Ride Bell		Ride Bell		Ride Bell		Ride Bell	
	54	Tambourine		Tambourine		Tambourine		Tambourine	
	55	Splash Cymbal		Splash Cymbal		Splash Cymbal		Splash Cymbal	
	56	808 Cowbell		808 Cowbell		Cowbell		Cowbell	
	57	Crash Cymbal 2		Crash Cymbal 2		Crash Cymbal 2		Crash Cymbal 2	
	58	Vibra-slap		Vibra-slap		Vibra-slap		Vibra-slap	
	59	Ride Cymbal 2		Ride Cymbal 2		Ride Cymbal 2		Ride Cymbal 2	
C4	60	High Bongo		High Bongo		High Bongo		High Bongo	
	61	Low Bongo		Low Bongo		Low Bongo		Low Bongo	
	62	808 High Conga		808 High Conga		Mute High Conga		Mute High Conga	
	63	808 Mid Conga		808 Mid Conga		Open High Conga		Open High Conga	
	64	808 Low Conga		808 Low Conga		Low Conga		Low Conga	
	65	High Timbale		High Timbale		High Timbale		High Timbale	
	66	Low Timbale		Low Timbale		Low Timbale		Low Timbale	
	67	High Agogo		High Agogo		High Agogo		High Agogo	
	68	Low Agogo		Low Agogo		Low Agogo		Low Agogo	
	69	Cabasa		Cabasa		Cabasa		Cabasa	
	70	808 Maracas		808 Maracas		Maracas		Maracas	
	71	Short Hi Whistle	[EXC2]	Short Hi Whistle	[EXC2]	Short Hi Whistle	[EXC2]	Short Hi Whistle	[EXC2]
C5	72	Long Low Whistle	[EXC2]	Long Low Whistle	[EXC2]	Long Low Whistle	[EXC2]	Long Low Whistle	[EXC2]
	73	Short Guiro	[EXC3]	Short Guiro	[EXC3]	Short Guiro	[EXC3]	Short Guiro	[EXC3]
	74	Long Guiro	[EXC3]	Long Guiro	[EXC3]	Long Guiro	[EXC3]	Long Guiro	[EXC3]
	75	808 Claves		808 Claves		Claves		Claves	
	76	High Wood Block		High Wood Block		High Wood Block		High Wood Block	
	77	Low Wood Block		Low Wood Block		Low Wood Block		Low Wood Block	
	78	Mute Cuica	[EXC4]	Mute Cuica	[EXC4]	Mute Cuica	[EXC4]	Mute Cuica	[EXC4]
	79	Open Cuica	[EXC4]	Open Cuica	[EXC4]	Open Cuica	[EXC4]	Open Cuica	[EXC4]
	80	Mute Triangle	[EXC5]	Mute Triangle	[EXC5]	Mute Triangle	[EXC5]	Mute Triangle	[EXC5]
	81	Open Triangle	[EXC5]	Open Triangle	[EXC5]	Open Triangle	[EXC5]	Open Triangle	[EXC5]
	82	Shaker		Shaker		Shaker		Shaker	
	83	Jingle Bell		Jingle Bell		Jingle Bell		Jingle Bell	
C6	84	Bell Tree		Bell Tree		Bell Tree		Bell Tree	
	85	Castanets		Castanets		Castanets		Castanets	
	86	Mute Surdo	[EXC6]	Mute Surdo	[EXC6]	Mute Surdo	[EXC6]	Mute Surdo	[EXC6]
	87	Open Surdo	[EXC6]	Open Surdo	[EXC6]	Open Surdo	[EXC6]	Open Surdo	[EXC6]
	88	-----		-----		-----		-----	

		10:ORCHESTRA		12:ROOM		13:BRUSH	
	24	Bar Chime		Bar Chime		Bar Chime	
	25	Snare Roll		Snare Roll		Snare Roll	
	26	Finger Snap		Finger Snap		Finger Snap	
	27	Close Hi-hat	[EXC1]	High Q		High Q	
	28	Pedal Hi-hat	[EXC1]	Slap		Slap	
		Open Hi-hat	[EXC1]	Scratch Push	[EXC7]	Scratch Push	[EXC7]
	29	Ride Cymbal		Scratch Pull	[EXC7]	Scratch Pull	[EXC7]
	30	Sticks		Sticks		Sticks	
	31	Square Click		Square Click		Square Click	
	32	Metronome Click		Metronome Click		Metronome Click	
	33	Metronome Bell		Metronome Bell		Metronome Bell	
	34	Concert BD 2		Std Kick 2		Std Kick 2	
	35	Concert BD 1		Std Kick 1		Std Kick 1	
C2	36	Side Stick		Side Stick		Side Stick	
	37	Concert SD		Snare Drum 1		Brush Tap	
	38	Castanets		Hand Clap		Brush Slap	
	39	Concert SD		Snare Drum 2		Brush Swirl	
	40	Timpani F		Room Low Tom 2		Low Tom 2	
	41	Timpani F#		Closed Hi-hat 1	[EXC1]	Closed Hi-hat 1	[EXC1]
	42	Timpani G		Room Low Tom 1		Low Tom 1	
	43	Timpani G#		Pedal Hi-hat 1	[EXC1]	Pedal Hi-hat 1	[EXC1]
	44	Timpani A		Room Mid Tom 2		Mid Tom 2	
	45	Timpani A#		Open Hi-hat 1	[EXC1]	Open Hi-hat 1	[EXC1]
	46	Timpani B		Room Mid Tom 1		Mid Tom 1	
	47	Timpani c		Room Hi Tom 2		High Tom 2	
C3	48	Timpani c#		Crash Cymbal 1		Crash Cymbal 1	
	49	Timpani d		Room Hi Tom 1		High Tom 1	
	50	Timpani d#		Ride Cymbal 1		Ride Cymbal 1	
	51	Timpani e		Chinese Cymbal		Chinese Cymbal	
	52	Timpani f		Ride Bell		Ride Bell	
	53	Tambourine		Tambourine		Tambourine	
	54	Splash Cymbal		Splash Cymbal		Splash Cymbal	
	55	Cowbell		Cowbell		Cowbell	
	56	Concert Cymbal 2		Crash Cymbal 2		Crash Cymbal 2	
	57	Vibra-slap		Vibra-slap		Vibra-slap	
	58	Concert Cymbal 1		Ride Cymbal 2		Ride Cymbal 2	
	59	High Bongo		High Bongo		High Bongo	
C4	60	Low Bongo		Low Bongo		Low Bongo	
	61	Mute High Conga		Mute High Conga		Mute High Conga	
	62	Open High Conga		Open High Conga		Open High Conga	
	63	Low Conga		Low Conga		Low Conga	
	64	High Timbale		High Timbale		High Timbale	
	65	Low Timbale		Low Timbale		Low Timbale	
	66	High Agogo		High Agogo		High Agogo	
	67	Low Agogo		Low Agogo		Low Agogo	
	68	Cabasa		Cabasa		Cabasa	
	69	Maracas		Maracas		Maracas	
	70	Short Hi Whistle	[EXC2]	Short Hi Whistle	[EXC2]	Short Hi Whistle	[EXC2]
	71	Long Low Whistle	[EXC2]	Long Low Whistle	[EXC2]	Long Low Whistle	[EXC2]
C5	72	Short Guiro	[EXC3]	Short Guiro	[EXC3]	Short Guiro	[EXC3]
	73	Long Guiro	[EXC3]	Long Guiro	[EXC3]	Long Guiro	[EXC3]
	74	Claves		Claves		Claves	
	75	High Wood Block		High Wood Block		High Wood Block	
	76	Low Wood Block		Low Wood Block		Low Wood Block	
	77	Mute Cuica	[EXC4]	Mute Cuica	[EXC4]	Mute Cuica	[EXC4]
	78	Open Cuica	[EXC4]	Open Cuica	[EXC4]	Open Cuica	[EXC4]
	79	Mute Triangle	[EXC5]	Mute Triangle	[EXC5]	Mute Triangle	[EXC5]
	80	Open Triangle	[EXC5]	Open Triangle	[EXC5]	Open Triangle	[EXC5]
	81	Shaker		Shaker		Shaker	
	82	Jingle Bell		Jingle Bell		Jingle Bell	
	83	Bell Tree		Bell Tree		Bell Tree	
C6	84	Castanets		Castanets		Castanets	
	85	Mute Surdo	[EXC6]	Mute Surdo	[EXC6]	Mute Surdo	[EXC6]
	86	Open Surdo	[EXC6]	Open Surdo	[EXC6]	Open Surdo	[EXC6]
	87	Applause		-----		-----	
	88						

----- : No sound.

[EXC] : will not sound simultaneously with other percussion instruments of the same number.

SFX Set

* When SFX Set has been selected, each key plays a different sound effect.

2:SOUND EFFECT

	39	High Q
	40	Slap
		Scratch Push [EXC7]
	41	Scratch Pull [EXC7]
	42	Sticks
	43	Square Click
	44	Metronome Click
	45	Metronome Bell
	46	Guitar sliding Finger
	47	Guitar cutting noise (down)
C3	48	Guitar cutting noise (up)
	49	String slap of double bass
	50	Fl.Key Click
	51	Laughing
	52	Screaming
		Punch
	53	Heart Beat
	54	Footsteps1
	55	Footsteps2
	56	Applause
	57	Door Creaking
	58	Door
	59	Scratch
C4	60	Wind Chimes
	61	Car-Engine
	62	Car-Stop
	63	Car-Pass
	64	Car-Crash
	65	Siren
	66	Train
	67	Jetplane
	68	Helicopter
	69	Starship
	70	Gun Shot
	71	Machine Gun
C5	72	Lasergun
	73	Explosion
	74	Dog
	75	Horse-Gallop
	76	Birds
	77	Rain
	78	Thunder
	79	Wind
	80	Seashore
	81	Stream
	82	Bubble
	83	Cat
C6	84	
	85	

[EXC] : will not sound simultaneously with other percussion instruments of the same number.

Rhythm Pattern List

→ See "Creating a Rhythm Part with Ease" (P.84), "Copying a Rhythm Pattern" (P.93)

No.	Rhythm Pattern (Measure)
R-1	4/4 (1)
R-2	3/4 (1)
R-3	6/8 (1)
R-4	8Beat (1)
R-5	16Beat (1)
R-6	Rock (1)
R-7	Ballad (1)
R-8	Disco (1)
R-9	R&B 1 (1)
R10	R&B 2 (1)
R11	Skip Beat (1)
R12	Shuffle (1)
R13	Triplet (1)
R14	March (1)
R15	Waltz (1)
R16	Swing (1)
R17	BossaNova (2)
R18	Samba (1)
R19	Rhumba (2)
R20	Mambo (2)
R21	Tango (2)
R22	Beguine (2)
R23	CountIn 1 (2)
R24	CountIn 2 (2)
R25	C.InSwing (1)
R26	Ending 1 (1)
R27	Ending 2 (1)
R28	Sticks4/4 (1)
R29	Sticks3/4 (1)
R30	Sticks6/8 (1)

Demo Song List

→ See "A Introduction to the KR-277's Sounds and Songs–Demo Play" (page 19).

No.	Title Composer	
1	Aria " Make Thee Clean My Heart From Sin" from " Matthew's Passion" A La One Phone Quartet J. S. Bach, Arranged by John Maul	©1998, Roland UK
2	Little Brown Jug American Folksong	©1998, Roland Corporation
3	Jazz Organ Music Brains	©1996, Roland Corporation
4	Greensleeves English Folksong	©1998, Roland Corporation
5	Kismet's Salsa: "The Polovtsian Dance" from Opera "Prince Igor" A La Salsa (Excerpt) A. Borodin, Arranged by John Maul	©1995, Roland Corporation

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* *No data for the music that is played will be output from MIDI OUT.*

Profile

John Maul

John Maul is a musician, composer and arranger having graduated from the Royal Academy of Music in London. John's work encompasses studio recordings and live performances including work with top UK Jazz artists.

His writing credits include commercial music for BBC radio and television, as well as scoring jazz and classical works.

Having been a product specialist for Roland U.K., John is now actively involved in music software composing/programming for both Roland Japan and various music publishers. Quite recently his "Musical Picture Book", a volume of original piano music encompassing all standards of musical ability, which included the piano and orchestral accompaniment data in SMF format, was published and printed.

Music Brains

This is a music creating company established on April 3rd 1992 in Tokyo where it has been mainly working. We make CD's, video BGM, CM, animation music, Karaoke, etc. in our own recording studio. Also, we develop electronic musical instruments, send players, publish manuals, etc. Regarding Roland SMF music files, we have created various titles with the theme of searching reality in music, and have been highly estimated.

Easy Operation List

You want to : Change the metronome volume (p. 29)
Do this : Hold down the [Metronome] button and press the Value [+] or [-] button.

You want to : Delete music recorded to track buttons (p. 34)
Do this : While pressing the [Track] button, press the Rec [●] button.

You want to : Delete recorded songs (p. 34)
Do this : While pressing the [Song] button, press the Rec [●] button.

You want to : Play back all the music files (All Song Play, p. 42)
Do this : While pressing the [Song] button, press the Play [►] button.

You want to : Transpose the keyboard (Key Transpose, p. 51)
Do this : While holding down the [Transpose] button, press a key.
Do this : While holding down the [Transpose] button, press the Value [+] or [-] button.

You want to : Go to the end of a song (p. 62)
Do this : While holding down the Stop [■] button, press the Fwd [►►] button .

You want to : Check the location of markers (p. 63)
Do this : Simultaneously press the [A] and [B] buttons.

You want to : Delete a marker (p. 64)
Do this : While pressing the [Clear] button, press the [A] button (or [B] button) .

You want to : Move a marker (p. 64)
Do this : While pressing the [A] button (or [B] button), press the Fwd [►►] or Bwd [◄◄] button.

You want to : Move the region marked by markers A and B (p. 65)
Do this : While simultaneously pressing both the [A] and [B] buttons, press either the Fwd [►►] or Bwd [◄◄] button.

You want to : Return to the original tempo (p. 66)
Do this : Simultaneously press the Tempo [-] and [+] buttons.
Do this : While pressing the [Tempo ►] button, press the Reset [I◄] button.

You want to : Defeat any tempo changes and play back the song at one set tempo (Tempo Mute, p. 67)
Do this : While pressing the [Tempo ►] button, press the Stop [■] button.

You want to : Remove the tempo mute setting (p. 67)
Do this : While pressing the [Tempo ►] button, press the Play [►] button.

You want to : Delete the sound of a part in the 16-track sequencer (p. 70)
Do this : While pressing the Rec [●] button, also press the [Transpose] button.

You want to : Change the basic tempo of the song (Writing to a Setup, p. 76)
Do this : While pressing the Rec [●] button, press the Reset [I◄] button.

You want to : Get ready for tempo recording (p. 82)
Do this : While pressing the [Tempo ►] button, press the Rec [●] button.

You want to : Undo the most recent editing operation (Undo, p. 90)
Do this : While pressing the Reset [I◄] button, press the [Transpose] button.

You want to : Delete a User Style you've created (page 106)
Do this : Hold down the [Disk/User] button and press the Rec [●] button.

You want to : Cancel the transposition setting (p. 114)
Do this : While pressing the [Transpose] button, press the Reset [I◄] button.

Music Files That the KR-277 Can Use

What Are Music Files?

Music files contain information describing the details of a musical performance, such as "the C3 key on a keyboard was pressed for this amount of time, using this amount of force."By inserting the floppy disk into the disk drive on the KR-277, the performance information is sent from the floppy disk to the piano, and played faithfully by the piano. This is different than a CD, since the music file does not contain a recording of the sound itself. This makes it possible to erase certain parts, or to change instruments, tempos and keys freely, allowing you to use it in many different ways.

Regarding Copyright

Use of the song data supplied with the Music Style Disk attached to this product for any purpose other than private, personal enjoyment without the permission of the copyright holder is prohibited by law. Additionally, this data must not be copied, nor used in a secondary copyrighted work without the permission of the copyright holder.

The KR-277 allows you to use the following music files

Floppy disks saved on a Roland MT Series, or Roland Piano Digital HP-G/KR Series instrument

Roland Digital Piano Compatible music files

Roland's original music file is made specifically for practicing the piano. Some follow an instructional curriculum, allowing for a complete range of lessons, such as "practicing each hand separately" or "listening to only the accompaniment."

SMF Music files (720KB/1.44MB format)

SMFs (Standard MIDI Files) use a standard format for music file that was formulated so that files containing music file could be widely compatible, regardless of the manufacturer of the listening device. An enormous variety of music is available, whether it be for listening, for practicing musical instruments, for Karaoke, etc.
If you wish to purchase SMF music files, please consult the retailer where you purchased your KR-277.

* *Before using music files, read p.40, "Listening to Music Files".*

SMF with Lyrics SMF LYRICS

"SMF with Lyrics" refers to SMF (Standard MIDI File) that contains the lyrics. When music files carrying the "SMF with Lyrics" logo are played back on a compatible device (one bearing the same logo), the lyrics will appear in its display.

About the KR-277 Sound Generator

The KR-277 come equipped with GM2 / GS sound generators.

General MIDI GENERAL MIDI

The General MIDI is a set of recommendations which seeks to provide a way to go beyond the limitations of proprietary designs, and standardize the MIDI capabilities of sound generating devices. Sound generating devices and music files that meets the General MIDI standard bears the General MIDI logo. Music files bearing the General MIDI logo can be played back using any General MIDI sound generating unit to produce essentially the same musical performance.

General MIDI 2 GENERAL MIDI2

The upwardly compatible General MIDI 2 recommendations pick up where the original General MIDI left off, offering enhanced expressive capabilities, and even greater compatibility.
Issues that were not covered by the original General MIDI recommendations, such as how sounds are to be edited, and how effects should be handled, have now been precisely defined. Moreover, the available sounds have been expanded.
General MIDI 2 compliant sound generators are capable of reliably playing back music files that carry either the General MIDI or General MIDI 2 logo.
In some cases, the conventional form of General MIDI, which does not include the new enhancements, is referred to as "General MIDI 1" as a way of distinguishing it from General MIDI 2.

GS Format

The GS Format is Roland's set of specifications for standardizing the performance of sound generating devices. In addition to including support for everything defined by the General MIDI, the highly compatible GS Format additionally offers an expanded number of sounds, provides for the editing of sounds, and spells out many details for a wide range of extra features, including effects such as reverb and chorus.
Designed with the future in mind, the GS Format can readily include new sounds and support new hardware features when they arrive.
Since it is upwardly compatible with the General MIDI, Roland's GS Format is capable of reliably playing back GM Scores equally as well as it performs GS music files (music files that have been created with the GS Format in mind).

This product supports both the General MIDI 2 and the GS Format, and can be used to play back music files carrying either of these logos.

Main Specifications

<Keyboard>

88 keys (Progressive Hammer Action Mechanism)

Touch Sensitivity
Preset : 3 levels, User : 60 levels

Keyboard Mode
Whole
Split (adjustable split point)
Layer
Arranger
Piano Style Arranger
Manual Drums/SFX

<Sound Source>

Conforms to GM2/GS

Max. Polyphony
64 Voices

Tones
8 groups 447 variations
(incl. 12 drum sets, 1 SFX set)

Temperament
7 types, selectable tonic

Stretched Tuning
2 types

Master Tuning
415.3Hz–466.2Hz (0.1Hz Steps)

Transpose
Key Transpose (-6–+5 Half-steps)
Playback Transpose (-24–+24 Half-steps)

Effects
Reverb (8 types, Stepless adjustable)
Chorus (8 types)
Sympathetic Resonance, Rotary and 32 other types

<Arranger>

Music Styles
Internal: 11 groups
124 styles x 2 types (Style Orchestrator)
Data Disk: 30 Styles

Programmable Music Styles
Style Converter

Melody Intelligence
18 types

User Programs
Internal: 11
Floppy Disk: Max. 99 sets

Control
Start/Stop
Intro/Ending
Sync. Start
Fill In (Variation/Original)
Melody Intelligence
Break
Leading Bass

<Composer>

Metronome
Beat: 2/2, 0/4, 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 3/8, 6/8, 9/8, 12/8
Volume: 10 levels
Metronome Pattern: 11 patterns
Sounds: 4 types

Tracks
5/16 tracks

Song
1 song

Note Storage
Approx. 30,000 notes

Tempo
Quarter note = 20–250

Resolution
120 ticks per quarter note

Recording Method
Realtime (Replace, Mix, Auto Punch In, Manual Punch In, Loop, Tempo)
Step (On Chord Sequence mode)
Beat Map

Edit
Copy, Quantize, Delete, Insert, Erase, Transpose, Part Exchange, Note Edit, PC Edit

Rhythm Pattern
30 types

Control
Song Select, Reset, Stop, Play, Rec, Bwd, Fwd, All song Play, Track Select, Playback Balance, Marker Set, Repeat, Count In, Tempo Mute

<Disk Drive/Disk Storage>

3.5 inch Micro Floppy Disk Drive

Disk Format
720 K bytes (2DD) /1.44 M bytes (2HD)

Songs
Max. 99 songs

Note Storage
Approx. 120,000 notes (2DD)
Approx. 240,000 notes (2HD)

Playable Software
Standard MIDI Files (Format 0/1)
Roland Original Format (i-format)

Save
Standard MIDI Files (Format 0)
Roland Original Format (i-format)

<Others>

Rated Power Output
30 W x 2

Speakers
20 cm x 2

Display
Beat Indicator, Large Custom LCD, Bouncing Ball

Language
English/Japanese

Lyric
Yes (Built-in Display, MIDI Out)

Control
Volume, Brilliance

One Touch Play
One Touch Piano, One Touch Organ, One Touch Arranger

Pedals
Damper
Soft (Function assignable)
Sostenute (Function assignable)

Other Functions
Panel Lock

Connectors
Output jacks (L/Mono, R)
Input jacks (L/Mono, R)
Headphone jack x 2 (Stereo)
MIDI In connector
MIDI Out connector
Computer connector
Pedal connector (8 pin DIN type)

Power Supply
AC 117 V/AC 230 V/AC 240 V

Power Consumption
60 W (117 V) /60 W (230 V) /60 W (240 V)

Cabinet Finish
Satin Mahogany

Dimensions (Including the stand)
1,449 (W) x 524 (D) x 884 (H) mm
57-1/16 (W) x 20-11/16 (D) x 34-13/16 (H) inches

Weights(Including the stand)
61.9 kg/136 lbs 8 oz

Accessories
Owner's manual
Power Cord
Music Style Disk

* *In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.*

Glossary

Arrange
This is an abbreviation of "arrangement." It refers to changes that have been made in an original tune, by adding a new accompaniment or by changing the instruments used.

Automatic Accompaniment
The KR-277 automatically plays accompaniment when just a few keys in the lower section of the keyboard are pressed to specify the chord. This is called the "One-touch Arranger" (p.24).

Basic Settings
The settings determined initially for each song, such as the Tone and volume level for each individual Part, the basic tempo, and so on, are called "basic settings." With the KR-277, you can temporarily change the basic song settings of Tone, volume level, panpot, reverb, and chorus for each Part, and listen to the resulting song. You can also change these basic settings as well as the basic setting for the basic tempo (page 75).

Bouncing Ball
The flashing dot that moves in a semicircular pattern across the screen of the KR-277 is called a "bouncing ball" (p.14).

Chord
Two or more notes sounding at the same time (p.26, 61).

Division
The six performance states that make up a Music Style are called "Divisions" (page 54).

Drum Set
A Drum Set is a collection of percussive instrument sounds. With drum sets, a different sound can be heard for each key on the keyboard. The special effects sound set is called the "SFX Set" (p.23).

Edit
Editing is to change the song you have recorded, such as by erasing part of the song, or copying a measure (p.89).

Ending
This is the last part of the accompaniment. When you stop playing the Automatic Accompaniment, the KR-277 plays an ending appropriate for the style (p. 26).

Ensemble
A combined performance of two or more instruments is called an "ensemble."

Intro
This is the introductory portion of an Automatic Accompaniment performance. The KR-277 plays an intro ideally suited to each style when it starts playing the Automatic Accompaniment (p.25).

Key Touch
This is the sensation of heaviness—the "touch"—of the keys when the keyboard is played.
The KR-277 sixty levels of adjustment (p.112).

Layer Play
Playing with two different tones on a key simultaneously is called "Layer Play" (p.45).

Music Style
Music Styles are performance patterns in various musical genres. A Music Style is played automatically in accord with the specified chord using the KR-277's One-touch Arranger Function (p.25,53).

Part
On the KR-277, "Part" can have two different meanings. One meaning refers to a performance part (p.54), such as the right-hand part of a piano song. The other refers to the 16 parts in the 16-track sequencer (p.71).

Pickup
A song with a pickup does not start on the first beat (p.80).

Playback
The KR-277 plays back the performance information (p.41).

PU (Pickup)
A song that does not start on the first beat starts with what is called a pickup. When playing a pickup song, the measures will be shown in the display as "PU, 1, 2..." (p.41).

Save
Saving is storing the recorded performance data onto a floppy disk (p.38).

Sound Generator
The sound generator of the KR-277 supports GM2/GS, and can play more than 400 different sounds (p.143).

Split
The division of the keyboard into upper and lower zones is referred to as "split," and different tones can be played in the keys on different sides of the key that acts as the boundary between the upper part and lower part (p.48).

Standard Pitch
The pitch of the sound created by playing the middle A on the keyboard is called the "standard pitch." Changing the standard pitch of the KR-277 is called "Master Tuning," and tuning to other musical instrument is called "Tuning" (p.112).

Tone
Tones are the musical instruments or effect sounds stored in the internal memory of the KR-277. The display shows "TONE" (p.44).

Tuning Curves
Graphic representations of the changes in pitch of the equally-tempered tuning versus those of actual tunings are called tuning curves (p.114).

DIGITAL PIANO
Model KR-277

MIDI Implementation Chart

Date : Mar. 1, 2000
Version : 1.00

Function...		Transmitted	Recognized	Remarks
Basic Channel	Default	1	1–16	
	Changed	1–16	1–16	
Mode	Default	Mode 3	Mode 3	
	Messages	x	Mode 3, 4(M=1)	* 2
	Altered	**********		
Note Number :	True Voice	15–113	0–127	
		**********	0–127	
Velocity	Note ON	O	O	
	Note OFF	x 8n v=64	x	
After Touch	Key's	x	O *1	
	Ch's	x	O *1	
Pitch Bend		x	O	
Control Change	0, 32	O	O *1	Bank select
	1	O *1	O *1	Modulation
	5	O *1	O *1	Portamento time
	6, 38	O *1	O *1	Data entry
	7	O	O *1	Volume
	10	O *1	O *1	Panpot
	11	O *1	O *1	Expression
	64	O	O *1	Hold 1
	65	O *1	O *1	Portamento
	66	O	O *1	Sostenuto
	67	O	O *1	Soft
	84	O *1	O *1	Portamento control
	91	O	O (Reverb) *1	Effect1 depth
	93	O	O (Chorus) *1	Effect3 depth
	98, 99	O *1	O *1	NRPN LSB, MSB
	100, 101	O *1	O *1	RPN LSB, MSB
Prog Change	: True #	0–127	O	
		**********	0–127	Program number 1–128
System Exclusive		O	O	
System Common	: Song Pos	x	x	
	: Song Sel	x	x	
	: Tune	x	x	
System Real Time	: Clock	O	x	
	: Commands	x	x	
Aux Message	: All sound off	x	O (120, 126, 127)	
	: Reset all controllers	x	O	
	: Local Control	x	O	
	: All Notes OFF	x	O (123–125)	
	: Active Sense	O	O	
	: Reset	x	x	
Notes		* 1 O x is selectable by SysEx. * 2 Recognized as M=1 even if M≠1.		

Mode 1 : OMNI ON, POLY Mode 2 : OMNI ON, MONO O : Yes
Mode 3 : OMNI OFF, POLY Mode 4 : OMNI OFF, MONO X : No

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●Tone List

❍ KR-277 Tone Mapping

CC0 /CC32 / PC#	Tone Name	Voices
00h / 00h / 00h	Grand Piano1	2-4
00h / 01h / 00h	Piano 1	1
00h / 41h / 00h	MIDI Piano1	2
00h / 48h / 00h	Piano 1*	1
08h / 00h / 00h	Piano 1w	2
08h / 40h / 00h	Grand Piano1	2-4
10h / 00h / 00h	Piano 1d	1
10h / 40h / 00h	UprightPiano	2-4
00h / 00h / 01h	Piano 2	1
00h / 41h / 01h	MIDI Piano2	2
00h / 48h / 01h	Piano 2*	1
08h / 00h / 01h	Piano 2w	2
08h / 41h / 01h	Grand Piano2	2-4
00h / 00h / 02h	Piano 3	1
00h / 41h / 02h	EG+Rhodes 1	2
00h / 42h / 02h	EG+Rhodes 2	2
00h / 48h / 02h	Piano 3*	1
08h / 00h / 02h	Piano 3w	2
08h / 40h / 02h	Rock Piano	2-4
00h / 00h / 03h	Honky-tonk	2
00h / 48h / 03h	Honky-tonk*	2
08h / 00h / 03h	Honky-tonk 2	2
08h / 40h / 03h	Honky-tonk 1	2-4
00h / 00h / 04h	GS E.Piano1	1
00h / 41h / 04h	Hard Rhodes	2
00h / 48h / 04h	E.Piano 1*	1
08h / 00h / 04h	Detuned EP 1	2
08h / 40h / 04h	Soft E.Piano	2
08h / 42h / 04h	Chord EP1	1
10h / 00h / 04h	E.Piano 1v	2
10h / 40h / 04h	E.Piano 1	2
18h / 00h / 04h	60's E.Piano	1
18h / 40h / 04h	Sine Rhodes	1
18h / 48h / 04h	60'sE.Piano*	1
00h / 00h / 05h	GS E.Piano2	1
00h / 40h / 05h	Hard E.Piano	2
00h / 41h / 05h	E.Piano 3	1
00h / 48h / 05h	E.Piano 2*	1
08h / 00h / 05h	Detuned EP 2	2
08h / 40h / 05h	St.FM EP	2
08h / 41h / 05h	FM+SA EP	2
08h / 42h / 05h	Hard FM EP	2
10h / 00h / 05h	E.Piano 2v	2
10h / 40h / 05h	E.Piano 2	1
00h / 00h / 06h	Harpsichord	1
00h / 40h / 06h	Harpsichord1	1
00h / 48h / 06h	Harpsichord*	1
08h / 00h / 06h	Coupled Hps.	2
08h / 40h / 06h	Harpsichord2	2
10h / 00h / 06h	Harpsi.w	2
18h / 00h / 06h	Harpsi.o	2
00h / 00h / 07h	Clav.	1
00h / 40h / 07h	Analog Clav.	2
00h / 41h / 07h	5th Ana.Clav	2
00h / 48h / 07h	Clav.*	1
00h / 00h / 08h	Celesta	1
00h / 48h / 08h	Celesta*	1
00h / 00h / 09h	Glockenspiel	1
00h / 48h / 09h	Glocken*	1
00h / 00h / 0Ah	Music Box	1
00h / 48h / 0Ah	Music Box*	1
00h / 00h / 0Bh	GS Vibe	1
00h / 40h / 0Bh	Vibraphone	1
00h / 48h / 0Bh	Vibraphone*	1
08h / 00h / 0Bh	Vibe.w	2
00h / 00h / 0Ch	GS Marimba	1
00h / 48h / 0Ch	Marimba*	1
08h / 00h / 0Ch	Marimba	1
08h / 40h / 0Ch	Barafon	1
00h / 00h / 0Dh	Xylophone	1
00h / 48h / 0Dh	Xylophone*	1
00h / 00h / 0Eh	Tubular-bell	1
00h / 48h / 0Eh	Tubularbell*	1
08h / 00h / 0Eh	Church Bell	1
09h / 00h / 0Eh	Carillon	1
09h / 48h / 0Eh	Carillon*	1
00h / 00h / 0Fh	GS Santur	1
00h / 40h / 0Fh	Santur	2
00h / 48h / 0Fh	Santur*	1
00h / 00h / 10h	Organ 1	1
00h / 40h / 10h	Pop Organ 1	1
00h / 41h / 10h	Full Organ 1	1
00h / 42h / 10h	Lower Organ1	1
00h / 43h / 10h	Full Organ 5	2
00h / 48h / 10h	Organ 1*	1
08h / 00h / 10h	Detuned Or.1	2
08h / 40h / 10h	Pop Organ 2	1
08h / 41h / 10h	Full Organ 2	1
08h / 42h / 10h	Lower Organ2	1
08h / 43h / 10h	Full Organ 6	2
10h / 40h / 10h	Pop Organ	1
10h / 41h / 10h	Full Organ 3	1
10h / 42h / 10h	Lower Organ3	1
10h / 43h / 10h	Full Organ 7	2
10h / 48h / 10h	Pop Organ 1*	1
20h / 00h / 10h	Full Organ 4	1
20h / 40h / 10h	VS Organ	2
20h / 42h / 10h	Metalic Org.	2
20h / 43h / 10h	Full Organ 8	2
20h / 44h / 10h	Organ 4	2
00h / 00h / 11h	Organ 2	1
00h / 40h / 11h	Jazz Organ 1	2
00h / 41h / 11h	Jazz Organ 4	2
00h / 42h / 11h	Jazz Organ 5	2
00h / 48h / 11h	Organ 2*	1
01h / 00h / 11h	Jazz Organ 3	2
08h / 00h / 11h	Detuned Or.2	2
08h / 41h / 11h	Organ Bass	2
08h / 42h / 11h	Jazz Organ 6	2
20h / 40h / 11h	Jazz Organ 2	2
20h / 41h / 11h	Pipe Org. Bs	2
20h / 42h / 11h	Jazz Organ 7	2
20h / 43h / 11h	Organ 5	2
00h / 00h / 12h	Rock Organ 2	2
00h / 40h / 12h	Rock Organ 1	2
00h / 41h / 12h	Rotary Org.S	1
00h / 42h / 12h	Rotary Org.F	1
00h / 48h / 12h	Rock Organ2*	2
00h / 00h / 13h	Church Org.1	1
00h / 40h / 13h	Organ Flute	1
00h / 41h / 13h	Church Organ	2
00h / 48h / 13h	ChurchOrg.1*	1
08h / 00h / 13h	Church Org.2	2
08h / 40h / 13h	Trem.Flute	2
10h / 00h / 13h	Church Org.3	2
10h / 40h / 13h	Theater Org.	2
00h / 00h / 14h	Reed Organ	1
00h / 40h / 14h	Digi Church	2
00h / 48h / 14h	Reed Organ*	1
00h / 00h / 15h	Accordion Fr	2
00h / 40h / 15h	Accordion	1
00h / 48h / 15h	AccordionFr*	2
08h / 00h / 15h	Accordion It	2
00h / 00h / 16h	GS Harmonica	1
00h / 40h / 16h	Harmonica	1
00h / 48h / 16h	Harmonica*	1
00h / 00h / 17h	Bandoneon	2
00h / 48h / 17h	Bandoneon*	2
00h / 00h / 18h	GS Nylon Gt.	1
00h / 40h / 18h	Nylon Guitar	1
00h / 41h / 18h	Gut Guitar	1
00h / 42h / 18h	Chord Gt1	1
00h / 48h / 18h	Nylon-strGt*	1
08h / 00h / 18h	Ukulele	1

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CC0 /CC32 / PC#	Tone Name	Voices
10h / 00h / 18h	Nylon Gt.o	2
20h / 40h / 18h	Nylon Gt.2	1
00h / 00h / 19h	Steel-str.Gt	1
00h / 40h / 19h	Steel Guitar	1
00h / 48h / 19h	Steel-strGt*	1
08h / 00h / 19h	12-str.Gt	2
08h / 40h / 19h	12str Guitar	2
08h / 41h / 19h	Nylon+Steel	2
10h / 00h / 19h	Mandolin	1
10h / 41h / 19h	Steel Gt.2	1
00h / 00h / 1Ah	Jazz Guitar	1
00h / 48h / 1Ah	Jazz Guitar*	1
08h / 00h / 1Ah	GS Hawaiian	1
08h / 40h / 1Ah	Hawaiian Gt.	1
00h / 00h / 1Bh	Clean Gt.	1
00h / 40h / 1Bh	JC E.Guitar	2
00h / 48h / 1Bh	Clean Gt.*	1
08h / 00h / 1Bh	Chorus Gt.	2
00h / 00h / 1Ch	Muted Gt.	1
00h / 40h / 1Ch	Muted Dis.Gt	1
00h / 48h / 1Ch	Muted Gt.*	1
08h / 00h / 1Ch	Funk Gt.	1
08h / 48h / 1Ch	Funk Gt.*	1
10h / 00h / 1Ch	Funk Gt.2	2
00h / 00h / 1Dh	Overdrive Gt	1
00h / 48h / 1Dh	OverdriveGt*	1
00h / 00h / 1Eh	GS Dist.Gt	1
00h / 40h / 1Eh	DistortionGt	1
00h / 41h / 1Eh	Dazed Guitar	2
00h / 42h / 1Eh	Rock Rhythm2	2
00h / 48h / 1Eh	Dist.Guitar*	1
08h / 00h / 1Eh	Feedback Gt.	2
08h / 40h / 1Eh	Power Gt.2	2
08h / 41h / 1Eh	Power Guitar	2
08h / 42h / 1Eh	Rock Rhythm	2
00h / 00h / 1Fh	Gt.Harmonics	1
00h / 48h / 1Fh	Gt.Harmo*	1
08h / 00h / 1Fh	Gt. Feedback	1
00h / 00h / 20h	GS Ac.Bass	1
00h / 40h / 20h	Acoustic Bs.	2
00h / 41h / 20h	A.Bass+Cymbl	2
00h / 48h / 20h	Acoustic Bs*	1
00h / 00h / 21h	GS Fing.Bass	1
00h / 40h / 21h	Fingered Bs.	1
00h / 48h / 21h	Fingered Bs*	1
00h / 00h / 22h	GS Picked Bs	1
00h / 40h / 22h	Picked Bs.	1
00h / 41h / 22h	Mute PickBs.	1
00h / 48h / 22h	Picked Bs.*	1
00h / 00h / 23h	Fretless Bs.	1
00h / 48h / 23h	Fretless Bs*	1
00h / 00h / 24h	Slap Bass 1	1
00h / 48h / 24h	Slap Bass 1*	1
00h / 00h / 25h	Slap Bass 2	1
00h / 48h / 25h	Slap Bass 2*	1
00h / 00h / 26h	Synth Bass 1	1
00h / 48h / 26h	Synth Bass1*	1
01h / 00h / 26h	SynthBass101	1
08h / 00h / 26h	Synth Bass 3	1
00h / 00h / 27h	Synth Bass 2	2
00h / 48h / 27h	Synth Bass2*	2
08h / 00h / 27h	Synth Bass 4	2
10h / 00h / 27h	Rubber Bass	2
10h / 40h / 27h	SH101 Bass	1
10h / 48h / 27h	Rubber Bass*	2
00h / 00h / 28h	Violin	1
00h / 48h / 28h	Violin*	1
08h / 00h / 28h	Slow Violin	1
00h / 00h / 29h	Viola	1
00h / 48h / 29h	Viola*	1
00h / 00h / 2Ah	Cello	1
00h / 48h / 2Ah	Cello*	1

CC0 /CC32 / PC#	Tone Name	Voices
00h / 00h / 2Bh	Contrabass	1
00h / 48h / 2Bh	Contrabass*	1
00h / 00h / 2Ch	Tremolo Str	1
00h / 48h / 2Ch	Tremolo Str*	1
00h / 00h / 2Dh	PizzicatoStr	1
00h / 48h / 2Dh	Pizzicato*	1
00h / 00h / 2Eh	GS Harp	1
00h / 40h / 2Eh	Harp	1
00h / 48h / 2Eh	Harp*	1
00h / 00h / 2Fh	Timpani	1
00h / 48h / 2Fh	Timpani*	1
00h / 00h / 30h	GS Strings	1
00h / 40h / 30h	Strings	2
00h / 48h / 30h	Strings*	1
08h / 00h / 30h	Orchestra	2
00h / 00h / 31h	GS Sl.Str	1
00h / 40h / 31h	Slow Strings	2
00h / 48h / 31h	SlowStrings*	1
00h / 00h / 32h	Syn.Strings1	1
00h / 48h / 32h	Syn.Str 1*	1
08h / 00h / 32h	Syn.Strings3	2
00h / 00h / 33h	Syn.Strings2	2
00h / 48h / 33h	Syn.Str 2*	2
00h / 00h / 34h	Choir Aahs	1
00h / 40h / 34h	Rich Choir	2
00h / 48h / 34h	Choir Aahs*	1
20h / 00h / 34h	Choir	1
00h / 00h / 35h	Pop Voice	1
00h / 40h / 35h	Jazz Voices	1
00h / 41h / 35h	Doos Voice	1
00h / 42h / 35h	Thum Voice	1
00h / 43h / 35h	Doot Accent	1
00h / 44h / 35h	Dat Accent	1
00h / 45h / 35h	Bop Accent	1
00h / 46h / 35h	Doos & Doot	2
00h / 47h / 35h	Dat & Bop	2
00h / 48h / 35h	Pop Voice*	1
00h / 00h / 36h	SynVox	1
00h / 40h / 36h	Choir Oohs	2
00h / 48h / 36h	SynVox*	1
00h / 00h / 37h	OrchestraHit	2
00h / 48h / 37h	Orche.Hit*	2
00h / 00h / 38h	GS Trumpet	1
00h / 40h / 38h	Trumpet	1
00h / 48h / 38h	Trumpet*	1
00h / 00h / 39h	GS Trombone	1
00h / 40h / 39h	Trombone	1
00h / 48h / 39h	Trombone*	1
01h / 00h / 39h	Trombone 2	2
00h / 00h / 3Ah	Tuba	1
00h / 48h / 3Ah	Tuba*	1
00h / 00h / 3Bh	MutedTrumpet	1
00h / 48h / 3Bh	M.Trumpet*	1
00h / 00h / 3Ch	French Horn	2
00h / 40h / 3Ch	Fr.Horn Solo	1
00h / 48h / 3Ch	FrenchHorns*	2
01h / 00h / 3Ch	Fr.Horn 2	2
00h / 00h / 3Dh	Brass 1	1
00h / 48h / 3Dh	Brass 1*	1
08h / 00h / 3Dh	Brass 2	2
00h / 00h / 3Eh	Synth Brass1	2
00h / 48h / 3Eh	SynthBrass1*	2
08h / 00h / 3Eh	Synth Brass3	2
10h / 00h / 3Eh	AnalogBrass1	2
10h / 48h / 3Eh	A.Brass 1*	2
00h / 00h / 3Fh	Synth Brass2	2
00h / 48h / 3Fh	SynthBrass2*	2
08h / 00h / 3Fh	Synth Brass4	1
10h / 00h / 3Fh	AnalogBrass2	2
00h / 00h / 40h	GS Sop.Sax	1
00h / 40h / 40h	Soprano Sax	1

CC0 /CC32 / PC#	Tone Name	Voices
00h / 48h / 40h	Soprano Sax*	1
00h / 00h / 41h	Alto Sax	1
00h / 48h / 41h	Alto Sax*	1
08h / 00h / 41h	Blow Sax	1
00h / 00h / 42h	Tenor Sax	1
00h / 48h / 42h	Tenor Sax*	1
00h / 00h / 43h	Baritone Sax	1
00h / 48h / 43h	BaritoneSax*	1
00h / 00h / 44h	GS Oboe	1
00h / 40h / 44h	Oboe	1
00h / 48h / 44h	Oboe*	1
01h / 40h / 44h	Tune Oboe	1
00h / 00h / 45h	English Horn	1
00h / 48h / 45h	EnglishHorn*	1
00h / 00h / 46h	Bassoon	1
00h / 48h / 46h	Bassoon*	1
00h / 00h / 47h	Clarinet	1
00h / 48h / 47h	Clarinet*	1
00h / 00h / 48h	Piccolo	1
00h / 48h / 48h	Piccolo*	1
00h / 00h / 49h	GS Flute	1
00h / 40h / 49h	Flute	1
00h / 48h / 49h	Flute*	1
00h / 00h / 4Ah	Recorder	1
00h / 48h / 4Ah	Recorder*	1
00h / 00h / 4Bh	Pan Flute	1
00h / 40h / 4Bh	Blow Pipe	1
00h / 48h / 4Bh	Pan Flute*	1
00h / 00h / 4Ch	Bottle Blow	2
00h / 48h / 4Ch	Bottle Blow*	2
00h / 00h / 4Dh	Shakuhachi	2
00h / 48h / 4Dh	Shakuhachi*	2
00h / 00h / 4Eh	Whistle	1
00h / 48h / 4Eh	Whistle*	1
00h / 00h / 4Fh	Ocarina	1
00h / 48h / 4Fh	Ocarina*	1
00h / 00h / 50h	Square Wave	2
00h / 40h / 50h	Syn.Square	2
00h / 41h / 50h	CC Solo	2
00h / 48h / 50h	Square Wave*	2
01h / 00h / 50h	Square	1
01h / 40h / 50h	FM Lead 1	2
08h / 00h / 50h	Sine Wave	1
08h / 40h / 50h	JP8 Square	1
00h / 00h / 51h	Saw Wave	2
00h / 40h / 51h	Mg Lead	1
00h / 48h / 51h	Saw Wave*	2
01h / 00h / 51h	Saw	1
01h / 40h / 51h	P5 Saw Lead	1
08h / 00h / 51h	Doctor Solo	2
08h / 40h / 51h	Rhythmic Saw	2
08h / 48h / 51h	Doctor Solo*	2
00h / 00h / 52h	Syn.Calliope	2
00h / 40h / 52h	JP8 Pulse	2
00h / 48h / 52h	SynCalliope*	2
00h / 00h / 53h	Chiffer Lead	2
00h / 40h / 53h	Cheese Saw	1
00h / 48h / 53h	ChifferLead*	2
00h / 00h / 54h	Charang	2
00h / 40h / 54h	Reso Saw	1
00h / 48h / 54h	Charang*	2
00h / 00h / 55h	Solo Vox	2
00h / 40h / 55h	RAVE Vox	2
00h / 48h / 55h	Solo Vox*	2
00h / 00h / 56h	5th Saw Wave	2
00h / 40h / 56h	5th Lead	2
00h / 00h / 57h	Bass & Lead	2
00h / 40h / 57h	FM Lead 2	1
00h / 48h / 57h	Bass & Lead*	2
00h / 00h / 58h	Fantasia	2
00h / 40h / 58h	Fantasia 2	2
00h / 42h / 58h	Chord Syn1	2
00h / 48h / 58h	Fantasia*	2
00h / 00h / 59h	Warm Pad	1
00h / 40h / 59h	Soft Pad	2
00h / 48h / 59h	Warm Pad*	1
00h / 00h / 5Ah	Polysynth	2
00h / 40h / 5Ah	P5 Poly	2
00h / 48h / 5Ah	Polysynth*	2
00h / 00h / 5Bh	Space Voice	1
00h / 40h / 5Bh	Heaven II	2
00h / 48h / 5Bh	Space Voice*	1
00h / 00h / 5Ch	Bowed Glass	2
00h / 48h / 5Ch	Bowed Glass*	2
00h / 00h / 5Dh	Metal Pad	2
00h / 40h / 5Dh	Tine Pad	2
00h / 41h / 5Dh	Panner Pad	2
00h / 48h / 5Dh	Metal Pad*	2
00h / 00h / 5Eh	Halo Pad	2
00h / 40h / 5Eh	JP8 Sqr Pad	2
00h / 48h / 5Eh	Halo Pad*	2
00h / 00h / 5Fh	Sweep Pad	1
00h / 40h / 5Fh	Sweep Pad 2	2
00h / 41h / 5Fh	Polar Pad	1
00h / 42h / 5Fh	Converge	1
00h / 48h / 5Fh	Sweep Pad*	1
00h / 00h / 60h	Ice Rain	2
00h / 40h / 60h	LFO RAVE	2
00h / 48h / 60h	Ice Rain*	2
00h / 00h / 61h	Soundtrack	2
00h / 40h / 61h	Ancestral	2
00h / 41h / 61h	Prologue	2
00h / 48h / 61h	Soundtrack*	2
00h / 00h / 62h	Crystal	2
00h / 40h / 62h	Vibra Bells	2
00h / 41h / 62h	Clear Bells	2
00h / 42h / 62h	ChristmasBel	2
00h / 48h / 62h	Crystal*	2
01h / 00h / 62h	Syn Mallet	1
01h / 48h / 62h	Syn Mallet*	1
00h / 00h / 63h	Atmosphere	2
00h / 40h / 63h	Harpvox	2
00h / 41h / 63h	Nylon Harp	2
00h / 42h / 63h	Nylon+Rhodes	2
00h / 48h / 63h	Atmosphere*	2
00h / 00h / 64h	Brightness	2
00h / 48h / 64h	Brightness*	2
00h / 00h / 65h	Goblin	2
00h / 40h / 65h	Calculating	2
00h / 41h / 65h	Goblinson	2
00h / 42h / 65h	50's Sci-Fi	2
00h / 48h / 65h	Goblin*	2
00h / 00h / 66h	Echo Drops	1
00h / 40h / 66h	Big Panner	2
00h / 48h / 66h	Echo Drops*	1
01h / 00h / 66h	Echo Bell	2
01h / 40h / 66h	Ai-yai-a	2
02h / 00h / 66h	Echo Pan	2
02h / 40h / 66h	Echo Pan 2	2
02h / 41h / 66h	Water Piano	2
00h / 00h / 67h	Star Theme	2
00h / 48h / 67h	Star Theme*	2
00h / 00h / 68h	Sitar	1
00h / 48h / 68h	Sitar*	1
01h / 00h / 68h	Sitar 2	2
00h / 00h / 69h	Banjo	1
00h / 48h / 69h	Banjo*	1
00h / 00h / 6Ah	GS Shamisen	1
00h / 40h / 6Ah	Shamisen	2
00h / 48h / 6Ah	Shamisen*	1
00h / 00h / 6Bh	Koto	1
00h / 48h / 6Bh	Koto*	1
08h / 00h / 6Bh	Taisho Koto	2

CC0 /CC32 / PC#	Tone Name	Voices
08h / 48h / 6Bh	Taisho Koto*	2
00h / 00h / 6Ch	Kalimba	1
00h / 48h / 6Ch	Kalimba*	1
00h / 00h / 6Dh	Bagpipe	1
00h / 48h / 6Dh	Bagpipe*	1
00h / 00h / 6Eh	Fiddle	1
00h / 48h / 6Eh	Fiddle*	1
00h / 00h / 6Fh	Shanai	1
00h / 48h / 6Fh	Shanai*	1
00h / 00h / 70h	Tinkle Bell	1
00h / 48h / 70h	Tinkle Bell*	1
00h / 00h / 71h	Agogo	1
00h / 48h / 71h	Agogo*	1
00h / 00h / 72h	Steel Drums	1
00h / 48h / 72h	Steel Drums*	1
00h / 00h / 73h	Woodblock	1
00h / 48h / 73h	Woodblock*	1
08h / 00h / 73h	Castanets	1
00h / 00h / 74h	Taiko	1
00h / 48h / 74h	Taiko*	1
08h / 00h / 74h	Concert BD	1
08h / 48h / 74h	Concert BD*	1
00h / 00h / 75h	Melo. Tom 1	1
00h / 48h / 75h	Melo.Tom 1*	1
08h / 00h / 75h	Melo. Tom 2	1
00h / 00h / 76h	Synth Drum	1
00h / 48h / 76h	Synth Drum*	1
08h / 00h / 76h	808 Tom	1
09h / 00h / 76h	Elec Perc.	1
00h / 00h / 77h	Reverse Cym.	1
00h / 48h / 77h	ReverseCym.*	1
00h / 00h / 78h	Gt.FretNoise	1
00h / 48h / 78h	Fret Noise*	1
01h / 00h / 78h	Gt.Cut Noise	1
01h / 40h / 78h	Wah Brush Gt	1
02h / 00h / 78h	String Slap	1
06h / 40h / 78h	Pick Scrape	1
00h / 00h / 79h	Breath Noise	1
00h / 48h / 79h	BreathNoise*	1
01h / 00h / 79h	Fl.Key Click	1
00h / 00h / 7Ah	Seashore	1
00h / 48h / 7Ah	Seashore*	1
01h / 00h / 7Ah	Rain	1
02h / 00h / 7Ah	Thunder	1
02h / 40h / 7Ah	Thunder Bell	2
03h / 00h / 7Ah	Wind	1
04h / 00h / 7Ah	Stream	2
05h / 00h / 7Ah	Bubble	2
00h / 00h / 7Bh	Bird	2
00h / 48h / 7Bh	Bird*	2
01h / 00h / 7Bh	Dog	1
02h / 00h / 7Bh	Horse-Gallop	1
03h / 00h / 7Bh	Bird 2	1
04h / 40h / 7Bh	Cat	1
00h / 00h / 7Ch	Telephone 1	1
00h / 48h / 7Ch	Telephone 1*	1
01h / 00h / 7Ch	Telephone 2	1
02h / 00h / 7Ch	DoorCreaking	1
03h / 00h / 7Ch	Door	1
04h / 00h / 7Ch	Scratch	1
05h / 00h / 7Ch	Windchime	2
05h / 40h / 7Ch	Bar Chimes	1
00h / 00h / 7Dh	Helicopter	1
00h / 48h / 7Dh	Helicopter*	1
01h / 00h / 7Dh	Car-Engine	1
02h / 00h / 7Dh	Car-Stop	1
03h / 00h / 7Dh	Car-Pass	1
04h / 00h / 7Dh	Car-Crash	2
05h / 00h / 7Dh	Siren	1
06h / 00h / 7Dh	Train	1
07h / 00h / 7Dh	Jetplane	2
07h / 40h / 7Dh	Falling Down	2
08h / 00h / 7Dh	Starship	2
09h / 00h / 7Dh	Burst Noise	2
00h / 00h / 7Eh	Applause	2
00h / 48h / 7Eh	Applause*	2
01h / 00h / 7Eh	Laughing	1
02h / 00h / 7Eh	Screaming	1
03h / 00h / 7Eh	Punch	1
04h / 00h / 7Eh	Heart Beat	1
05h / 00h / 7Eh	Footsteps	1
05h / 41h / 7Eh	Finger Snap	1
00h / 00h / 7Fh	Gun Shot	1
00h / 48h / 7Fh	Gun Shot*	1
01h / 00h / 7Fh	Machine Gun	1
02h / 00h / 7Fh	Lasergun	1
03h / 00h / 7Fh	Explosion	2

❍ KR-277 Drum Mapping

CC0 /CC32 / PC#	Tone Name
00h / 40h / 00h	STANDARD
00h / 40h / 08h	ROOM
00h / 00h / 10h	POWER
00h / 00h / 18h	ELECTRONIC
00h / 00h / 19h	TR-808
00h / 40h / 19h	DANCE
00h / 00h / 20h	JAZZ
00h / 40h / 28h	BRUSH
00h / 00h / 30h	ORCHESTRA
00h / 00h / 00h	GS STANDARD
00h / 00h / 08h	GS ROOM
00h / 00h / 28h	GS BRUSH
00h / 00h / 38h	SOUND EFFECT

MEMO

Information

When you need repair service, call your nearest Roland Service Center or authorized Roland distributor in your country as shown below.

AFRICA

EGYPT
Al Fanny Trading Office
P.O. Box 2904,
El Horrieh Heliopolos, Cairo,
EGYPT
TEL: (02) 4185531

REUNION
Maison FO - YAM Marcel
25 Rue Jules MermanZL
Chaudron - BP79 97491
Ste Clotilde REUNION
TEL: 28 29 16

SOUTH AFRICA
That Other Music Shop (PTY) Ltd.
11 Melle Street (Cnr Melle and Juta Street)
Braamfontein 2001
Republic of SOUTH AFRICA
TEL: (011) 403 4105

Paul Bothner (PTY) Ltd.
17 Werdmuller Centre Claremont 7700
Republic of SOUTH AFRICA

P.O. Box 23032
Claremont, Cape Town
SOUTH AFRICA, 7735
TEL: (021) 64 4030

ASIA

CHINA
Beijing Xinghai Musical Instruments Co., Ltd.
6 Huangmuchang Chao Yang District, Beijing, CHINA
TEL: (010) 6774 7491

HONG KONG
Tom Lee Music Co., Ltd. Service Division
22-32 Pun Shan Street, Tsuen Wan, New Territories,
HONG KONG
TEL: 2415 0911

INDIA
Rivera Digitec (India) Pvt. Ltd.
409, Nirman Kendra Mahalaxmi Flats Compound Off. Dr. Edwin Moses Road, Mumbai-400011,
INDIA
TEL: (022) 498 3079

INDONESIA
PT Citra Inti Rama
Jl. Cideng Timur No. 15J-150
Jakarta Pusat
INDONESIA
TEL: (021) 6324170

KOREA
Cosmos Corporation Service Station
261 2nd Floor Nak-Won Arcade
Jong-Ro ku, Seoul, KOREA
TEL: (02) 742 8844

MALAYSIA
Bentley Music SDN BHD
140 & 142, Jalan Bukit Bintang
55100 Kuala Lumpur, MALAYSIA
TEL: (03) 2443333

PHILIPPINES
G.A. Yupangco & Co. Inc.
339 Gil J. Puyat Avenue
Makati, Metro Manila 1200,
PHILIPPINES
TEL: (02) 899 9801

SINGAPORE
Swee Lee Company
150 Sims Drive,
SINGAPORE 387381
TEL: 748-1669

CRISTOFORI MUSIC PTE LTD
Blk 3014, Bedok Industrial Park E,
#02-2148, SINGAPORE 489980
TEL: 243 9555

TAIWAN
ROLAND TAIWAN ENTERPRISE CO., LTD.
Room 5, 9fl. No. 112 Chung Shan N.Road Sec.2, Taipei, TAIWAN, R.O.C.
TEL: (02) 2561 3339

THAILAND
Theera Music Co. , Ltd.
330 Verng NakornKasem, Soi 2,
Bangkok 10100, THAILAND
TEL: (02) 2248821

VIETNAM
Saigon Music
138 Tran Quang Khai St.,
District 1
Ho Chi Minh City
VIETNAM
TEL: (08) 844-4068

AUSTRALIA/ NEW ZEALAND

AUSTRALIA
Roland Corporation Australia Pty., Ltd.
38 Campbell Avenue
Dee Why West. NSW 2099
AUSTRALIA
TEL: (02) 9982 8266

NEW ZEALAND
Roland Corporation (NZ) Ltd.
97 Mt. Eden Road, Mt. Eden,
Auckland 3, NEW ZEALAND
TEL: (09) 3098 715

CENTRAL/LATIN AMERICA

ARGENTINA
Instrumentos Musicales S.A.
Florida 656 2nd Floor
Office Number 206A
Buenos Aires
ARGENTINA, CP1005
TEL: (54-11) 4- 393-6057

BRAZIL
Roland Brasil Ltda.
R. Coronel Octaviano da Silveira
203 05522-010
Sao Paulo BRAZIL
TEL: (011) 3743 9377

CHILE
Comercial Fancy S.A.
Avenida Rancagua #0330
Providencia Santiago, CHILE
TEL: 56-2-373-9100

EL SALVADOR
OMNI MUSIC
75 Avenida Notre y Alameda
Juan Pablo 2 No. 4010
San Salvador, EL SALVADOR
TEL: (503) 262-0788

MEXICO
Casa Veerkamp, s.a. de c.v.
Av. Toluca No. 323 Col. Olivar de los Padres 01780 Mexico D.F.
MEXICO
TEL: (525) 668 04 80

La Casa Wagner de Guadalajara s.a. de c.v.
Av. Corona No. 202 S.J.
Guadalajara, Jalisco Mexico
C.P.44100 MEXICO
TEL: (3) 613 1414

PANAMA
Productos Superiores, S.A.
Apartado 655 - Panama 1
REP. DE PANAMA
TEL: (507) 270-2200

URUGUAY
Todo Musica
Cuareim 1488, Montevideo,
URUGUAY
TEL: 5982-924-2335

VENEZUELA
Musicland Digital C.A.
Av. Francisco de Miranda,
Centro Parque de Cristal, Nivel C2 Local 20 Caracas
VENEZUELA
TEL: (02) 285 9218

EUROPE

AUSTRIA
Roland Austria GES.M.B.H.
Siemensstrasse 4, P.O. Box 74,
A-6063 RUM, AUSTRIA
TEL: (0512) 26 44 260

BELGIUM/HOLLAND/ LUXEMBOURG
Roland Benelux N. V.
Houtstraat 3 B-2260 Oevel (Westerlo) BELGIUM
TEL: (014) 575811

DENMARK
Roland Scandinavia A/S
Nordhavnsvej 7, Postbox 880
DK-2100 Copenhagen
DENMARK
TEL: (039)16 6200

FRANCE
Roland France SA
4, Rue Paul Henri SPAAK
Parc de l'Esplanade F 77 462 St. Thibault Lagny Cedex FRANCE
TEL: 01 600 73 500

FINLAND
Roland Scandinavia As, Filial Finland
Lauttasaarentie 54 B
Fin-00201 Helsinki, FINLAND
TEL: (9) 682 4020

GERMANY
Roland Elektronische Musikinstrumente Handelsgesellschaft mbH.
Oststrasse 96, 22844 Norderstedt,
GERMANY
TEL: (040) 52 60090

GREECE
STOLLAS S.A.
Music Sound Light
155, New National Road
26422 Patras, GREECE
TEL: 061-435400

HUNGARY
Intermusica Ltd.
Warehouse Area 'DEPO' Pf.83
H-2046 Torokbalint, HUNGARY
TEL: (23) 511011

IRELAND
Roland Ireland
Audio House, Belmont Court,
Donnybrook, Dublin 4.
Republic of IRELAND
TEL: (01) 2603501

ITALY
Roland Italy S. p. A.
Viale delle Industrie, 8
20020 Arese Milano, ITALY
TEL: (02) 937-78300

NORWAY
Roland Scandinavia Avd. Kontor Norge
Lilleakerveien 2 Postboks 95
Lilleaker N-0216 Oslo
NORWAY
TEL: 273 0074

POLAND
P. P. H. Brzostowicz
UL. Gibraltarska 4.
PL-03664 Warszawa POLAND
TEL: (022) 679 44 19

PORTUGAL
Tecnologias Musica e Audio, Roland Portugal, S.A.
RUA SANTA CATARINA
131 - 4000 Porto -PORTUGAL
TEL: (02) 208 44 56

ROMANIA
FBS LINES
Piata Libertatii 1.
RO-4200 Cheorgheni
TEL: (066) 164-609

RUSSIA
Slami Music Company
Sadojava-Triumfalnaja st., 16
103006 Moscow, RUSSIA
TEL: 095 209 2193

SPAIN
Roland Electronics de España, S. A.
Calle Bolivia 239 08020 Barcelona,
SPAIN
TEL: (93) 308 1000

SWEDEN
Roland Scandinavia A/S SWEDISH SALES OFFICE
Danvik Center 28, 2 tr.
S-131 30 Nacka SWEDEN
TEL: (08) 702 0020

SWITZERLAND
Roland (Switzerland) AG
Musitronic AG
Gerberstrasse 5, CH-4410 Liestal,
SWITZERLAND
TEL: (061) 921 1615

UKRAINE
TIC-TAC
Mira Str. 19/108
P.O. Box 180
295400 Munkachevo, UKRAINE
TEL: (03131) 414-40

UNITED KINGDOM
Roland (U.K.) Ltd.
Atlantic Close, Swansea
Enterprise Park SWANSEA
SA7 9FJ,
UNITED KINGDOM
TEL: (01792) 700139

MIDDLE EAST

BAHRAIN
Moon Stores
Bab Al Bahrain Road,
P.O. Box 20077
State of BAHRAIN
TEL: 211 005

CYPRUS
Radex Sound Equipment Ltd.
17 Diagorou St., P.O. Box 2046,
Nicosia CYPRUS
TEL: (02) 453 426

ISRAEL
Halilit P. Greenspoon & Sons Ltd.
8 Retzif Fa'aliya Hashnya St.
Tel-Aviv-Yaho ISRAEL
TEL: (03) 6823666

JORDAN
AMMAN Trading Agency
Prince Mohammed St. P.O. Box 825 Amman 11118 JORDAN
TEL: (06) 4641200

KUWAIT
Easa Husain Al-Yousifi
P.O. Box 126 Safat 13002
KUWAIT
TEL: 5719499

LEBANON
A. Chahine & Fils
P.O. Box 16-5857 Gergi Zeidan St.
Chahine Building, Achrafieh
Beirut, LEBANON
TEL: (01) 335799

OMAN
OHI Electronics & Trading Co. LLC
P.O. Box 889 Muscat
Sultanate of OMAN
TEL: 959085

QATAR
Badie Studio & Stores
P.O. Box 62,
DOHA QATAR
TEL: 423554

SAUDI ARABIA
aDawliah Universal Electronics APL
P.O. Box 2154 ALKHOBAR 31952,
SAUDI ARABIA
TEL: (03) 898 2081

SYRIA
Technical Light & Sound Center
Khaled Ibn Al Walid St.
P.O. Box 13520
Damascus - SYRIA
TEL: (011) 2235 384

TURKEY
Barkat Muzik aletleri ithalat ve ihracat limited ireketi
Siraselviler Cad. Billurcu Sok.
Mucadelle Cikmeze No. 11-13
Taksim. Istanbul. TURKEY
TEL: (0212) 2499324

U.A.E.
Zak Electronics & Musical Instruments Co.
Zabeel Road, Al Sherooq Bldg.,
No. 14, Grand Floor DUBAI
U.A.E.
P.O. Box 8050 DUBAI, U.A.E.
TEL: (04) 360715

NORTH AMERICA

CANADA
Roland Canada Music Ltd. (Head Office)
5480 Parkwood Way Richmond
B. C., V6V 2M4 CANADA
TEL: (0604) 270 6626

Roland Canada Music Ltd. (Toronto Office)
Unit 2, 109 Woodbine Downs
Blvd, Etobicoke, ON
M9W 6Y1 CANADA
TEL: (0416) 213 9707

U. S. A.
Roland Corporation U.S.
5100 S. Eastern Avenue
Los Angeles, CA 90040-2938,
U. S. A.
TEL: (323) 890 3700

As of June 11, 1999

For EU Countries

CE This product complies with the requirements of European Directives EMC 89/336/EEC and LVD 73/23/EEC.

For the USA

FEDERAL COMMUNICATIONS COMMISSION
RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

For Canada

NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

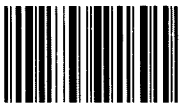
AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

Roland®

71672678

UPC 71672678



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Roland Corporation

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